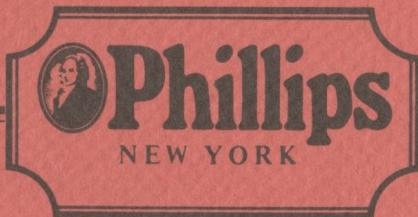


FURNITURE, DECORATIONS
AND PAINTINGS

From The Estate of Alice A. DeLamar

WEDNESDAY, APRIL 11, 1984
at 11:00 a.m.





Founded in London in 1796
Fine Art Auctioneers and Appraisers

406 East 79th St., NY., NY 10021 (212) 570-4830

Phillips, Son & Neale Inc.

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**FURNITURE, DECORATIONS
AND PAINTINGS**

From The Estate of Alice A. DeLamar

Wednesday, April 11, 1984
at 11:00 a.m.

Sale No. 532

To be sold at auction at

Phillips, Son & Neale, Inc.
406 East 79th Street
New York, New York 10021
Telephone: (212) 570-4830
Telex No. 12-6380

EXHIBITION:

| | |
|-------------------|------------------|
| Saturday, April 7 | 10 a.m. - 5 p.m. |
| Sunday, April 8 | 12 noon - 5 p.m. |
| Monday, April 9 | 10 a.m. - 5 p.m. |
| Tuesday, April 10 | 10 a.m. - 1 p.m. |

Catalogue: \$5.00 (\$7.00 by mail)

CONDITIONS OF SALE

These Conditions of Sale, the Terms of Warranty, the Important Information and any Glossary of Terms contained in the catalogue, as may be amended by posted notice or verbal announcement at the sale, constitute the complete terms and conditions under which the listed property will be offered for sale.

1. EVERY LOT IS SOLD AS IS WITH ALL FAULTS AND ERRORS OF DESCRIPTION. THE AUCTIONEER DISCLAIMS ALL RESPONSIBILITY FOR AGE, AUTHENTICITY, PROVENANCE, ORIGIN, PHYSICAL CONDITION, IMPORTANCE, SIZE, QUALITY, RARITY, EXHIBITION OR HISTORICAL REFERENCE EXCEPT AS EXPRESSLY SET FORTH IN THE LIMITED WARRANTY OF AUTHENTICITY OF AUTHORSHIP CONTAINED IN THE "TERMS OF WARRANTY". All statements made by Phillips, its agent and employees, whether oral or written, including statements contained in the catalogue, are statements of opinion only and not warranties or representations of fact. Purchasers are deemed to have satisfied themselves as to all of the matters set forth above and no employee or agent of Phillips has authority to make any warranty or representation of fact as to any such matters. The Consignor warrants good title to the Purchaser. Phillips acts only as agent for the Consignor and makes no independent warranty of title. Phillips and the Consignor make no representations or warranty that the Purchaser acquires any reproduction rights or copyright in property purchased at the sale.

2. Phillips is authorized to rescind the sale of any property in accordance with the Terms of Warranty. If, after receiving notice of Purchaser's intention to rescind, Phillips determines that the property is subject to rescission, Phillips shall credit the Purchaser with the full purchase price including Purchaser's premium. Such refund shall constitute Purchaser's sole remedy with respect to any claim arising out of the sale of property by Phillips. PHILLIPS HEREBY DISCLAIMS ALL LIABILITY FOR DAMAGES, INCIDENTAL, CONSEQUENTIAL OR OTHERWISE, ARISING OUT OF OR IN CONNECTION WITH THE SALE OF ANY PROPERTY BY PHILLIPS TO PURCHASER. All rights granted to the Purchaser under this Section 2 are personal to the Purchaser and may not be assigned or transferred. Any attempt so to assign or transfer any such rights shall be void and unenforceable.

3. Phillips' auctioneer has absolute discretion to divide any lot, to combine any two or more lots, to withdraw any lots, to refuse bids and to regulate the bidding. By the making of a bid, the Purchaser acknowledges his acceptance of these Conditions of Sale and all terms and conditions announced at the sale. Phillips specifically reserves the right to withdraw lots at any time prior to or during the sale.

4. The highest bidder acknowledged by the auctioneer will be the purchaser of the lot. Any advance made on an opening bid may be rejected if the auctioneer deems it inadequate. In the event of any dispute between bidders, or in the event of doubt as to the validity of any bid, the auctioneer will have the final decision either to determine the successful bidder or to re-offer and re-sell the lot in dispute. If any dispute arises after the sale, the auctioneer's sale record shall be conclusive.

5. On the fall of the auctioneer's hammer, title to the offered lot shall pass to the highest bidder who may be required to sign a confirmation of purchases and pay the full purchase price. The Purchaser shall assume full risk and responsibility for the lot purchased on the fall of the auctioneer's hammer. Phillips, at its option, may withhold the lots until funds represented by check have been collected or the authenticity of bank or cashier checks has been determined. No purchase shall be claimed or removed until the conclusion of the sale. In the event Phillips shall, for any reason, be unable to deliver lots purchased, its liability therefore shall be limited to the rescission of the sale and refund of the purchase price and Purchaser's premium. PHILLIPS HEREBY DISCLAIMS ALL LIABILITY FOR DAMAGES, INCIDENTAL, CONSEQUENTIAL OR OTHERWISE, ARISING OUT OF ITS FAILURE TO DELIVER ANY LOTS PURCHASED.

6. All lots shall be paid for and removed at the Purchaser's risk and expense by noon of the third business day following the sale. Lots not so removed will, at the sole option of Phillips and at Purchaser's risk and expense, be stored at Phillips' own warehouse or be turned over to a licensed warehouse for storage. Purchaser agrees, in either case, to pay all shipping, handling and storage fees incurred pursuant to the preceding sentence. In the case of lots stored at Phillips' own warehouse, the handling and storage fee shall be an amount equal to one percent (1%) of the purchase price for each such lot, per month, until removed, with a minimum charge of five percent (5%) for any property not removed within thirty (30) days from the date of sale. In addition, Phillips reserves the right to impose a late charge, calculated at a rate of one and one quarter percent (1 1/4%) per month, based on the purchase price, if payment has not been made in accordance with these Conditions of Sale. Those lots not collected within thirty (30) days of the date of sale may, at the sole option of Phillips, be recalled for sale under the terms of Section 10 below.

7. Packing and/or handling of purchased lots by employees of Phillips is undertaken solely as a courtesy for the convenience of clients. In the case of fragile articles, other than prints and drawings in glazed frames (the packing and handling of which Phillips will not undertake), packing and handling will be undertaken at the sole discretion of Phillips. If Phillips determines, at its sole option, not to undertake the packing and handling of purchased lots, Phillips may as Purchaser's agent instruct an outside contractor to act on Purchaser's behalf. In addition, if requested by Purchaser, Phillips may, at its sole option and as Purchaser's agent, arrange for the transportation of purchased lots by an outside contractor. Charges for packing, handling, insurance and freight are payable by the Purchaser. Phillips will make every reasonable effort to handle purchases with care, but assumes no responsibility for damage to lampshades, bulbs, lighting fixtures, frames or glass of paintings and prints or other, similar items. PHILLIPS HEREBY DISCLAIMS ALL LIABILITY FOR LOSS OR DAMAGES (INCIDENTAL, CONSEQUENTIAL OR OTHERWISE) ARISING OUT OF OR IN CONNECTION WITH THE PACKING, HANDLING OR TRANSPORTATION OF PURCHASED LOTS.

8. The purchase price payable by the Purchaser shall be the total of the final bid price plus a premium of ten percent (10%) of such final bid price, together with any applicable taxes, including, without limitation, New York State and New York City sales taxes. The premium referred to in the preceding sentence is in addition to any commissions or other charges payable by the Consignor.

9. PHILLIPS ACTS AS AN AGENT ONLY AND DISCLAIMS RESPONSIBILITY FOR DEFAULT BY EITHER PURCHASER OR SELLER. Phillips accepts no responsibility in connection with the commissioning of members of its staff to bid for lots on behalf of prospective purchasers. Instructions given by telephone are accepted at the sole option of Phillips and at the sender's risk and must be confirmed immediately by telegram or cable. If such confirmation is not received by Phillips at its designated office within twenty-four (24) hours after the sale, Phillips may award the sale to the second highest bidder.

10. If the Purchaser fails to comply with one or more of these Conditions of Sale then, in addition to all other remedies which it may have at law or in equity, Phillips may, at its sole option, either (a) cancel the sale, retaining as liquidated damages all payments made by the Purchaser, it being recognized that actual damages may be speculative or difficult to compute, or (b) sell the Property and all other property of the Purchaser held by Phillips without notice. Such sale will be at our standard commission rates, without reserve. The proceeds of such sale(s) shall be applied first to the satisfaction of any damages occasioned by Purchaser's breach, and then to the payment of any other indebtedness owing to Phillips, including without limitation, commissions, handling charges, the expenses of both sales, reasonable legal fees and collection agency fees and any other costs or expenses incurred hereunder. Any excess of proceeds will be remitted to the Purchaser. PURCHASER HEREBY WAIVES ALL THE RE-

QUIREMENTS OF NOTICE, ADVERTISEMENT AND DISPOSITION OF PROCEEDS REQUIRED BY LAW, INCLUDING THOSE SET FORTH IN NEW YORK LIEN LAW, ARTICLE 9, SECTIONS 200-204 INCLUSIVE, OR ANY SUCCESSOR STATUTE, WITH RESPECT TO ANY SALE PURSUANT TO THIS SECTION 10.

11. The Purchaser will be liable to pay all applicable sales and use taxes in connection with the sale. Purchasers claiming exemption from such taxes must submit resale or exemption certificates or other proof of exemption.

12. All lots marked "●" are subject to a reserve which is the confidential minimum below which the lot will not be sold. Phillips may implement the reserve by bidding on behalf of the Consignor.

13. In certain instances, Phillips may have an interest in the lot other than its commission. In such a case, Phillips may bid on the lot to protect its interest.

14. Consignor shall not bid on his property. Should Consignor become the Purchaser of any lot he has consigned, he will pay Phillips the full commission on the sales price, as set forth in the Consignment Agreement, plus the ten (10%) percent buyer's premium, together with all other sums that may be due Phillips under the Consignment Agreement or these Conditions of Sale, prior to the release of the property.

15. Unless Purchaser notifies us to the contrary, Purchaser agrees that Phillips, at its discretion, may use Purchaser's name as buyer of the property.

16. If the Purchaser claims that any of these Conditions of Sale have been violated, such claim must be delivered to Phillips via U.S. Certified Mail, Return Receipt Requested, within twenty (20) days of the date of sale or the claim shall be deemed waived.

TERMS OF WARRANTY

1. **LIMITED WARRANTY OF AUTHENTICITY OF AUTHORSHIP:** Subject to the provisions of Section 5 below, Phillips, as agent, warrants, for a period of five (5) years from the date of sale, the authenticity of authorship of all lots contained in this catalogue as and to the extent set forth below. EXCEPT AS SET FORTH BELOW, ALL OTHER WARRANTIES OF AUTHENTICITY OF AUTHORSHIP, EXPRESS OR IMPLIED, ARE HEREBY DISCLAIMED AND PURCHASER SHALL TAKE EACH LOT AS IS AND WITH ALL FAULTS AND ERRORS OF DESCRIPTION.
 2. **Limitations on Warranty of Authenticity of Authorship:** Phillips only warrants statements of authorship that are printed in the catalogue in ***bold face type***, and then, only as and to the extent set forth below:
 - (a) Bold faced statements in the catalogue of sale which *unequivocably identify* a lot as the work of the named artist or author shall mean that the work is by the named artist or author (i.e., if the name of the artist is printed in bold face type without a question mark (?) and without any qualifying phrase such as "attributed to" or "circle of");
 - (b) Bold faced statements in the catalogue of sale which *attribute* the work to a named artist or author shall mean that the work is of a period or school of the artist or author, but is not, with certainty, by the named artist or author. This may also be indicated by a question mark (?) following the name of the artist or author. The following statements of attribution have the meanings specified:
 - (i) "ATTRIBUTED TO . . ." — means the work is of the period of the named artist, and may be, in whole or in part, the work of the artist, but less certainty as to authorship is expressed than in (a) above.
 - (ii) "CIRCLE OF . . ." — means that in our qualified opinion, a work of the period closely associated with the artist or from his studio.
 - (iii) "STUDIO OF, WORKSHOP OF . . ." — means that in our qualified opinion, a work possibly executed under the supervision of the artist.
 - (iv) "SCHOOL OF . . ." — means that in our qualified opinion, a work by a pupil or follower of the artist, in his style.
 - (v) "MANNER OF . . ." — means that in our qualified opinion a work in the style of the artist, possibly of a later period.
 - (vi) "AFTER . . ." — means that in our qualified opinion, a copy of the work of the artist.
 - (vii) "SIGNED . . ." — has a signature which in our qualified opinion, is the signature of the artist.
 - (viii) "BEARS SIGNATURE . . ." — has a signature which in our qualified opinion, might be the signature of the artist.
 - (ix) "DATED . . ." — is so dated and in our qualified opinion, was executed at about that date.
- (x) "BEARS DATE . . ." — is so dated and in our qualified opinion, may have been executed at about that date.
3. NOTWITHSTANDING ANY OTHER PROVISION OF THESE "TERMS OF WARRANTY", PHILLIPS DISCLAIMS (i) ALL WARRANTIES OF AUTHENTICITY OF AUTHORSHIP FOR ALL LOTS CONSISTING OF WORKS OF FINE ART BY OR ATTRIBUTED TO ARTISTS, AUTHORS OR PERSONS LIVING BEFORE 1870 AND, WHEN NO ARTIST, AUTHOR OR PERSON IS SO IDENTIFIED, WORKS ATTRIBUTED TO A PERIOD WHICH INCLUDES ANY DATE PRIOR TO 1870 AND (ii) ALL WARRANTIES RELATING TO THE IDENTIFICATION OF THE PERIODS OR DATES OF EXECUTION OF PROPERTY WHICH MAY BE PROVEN INACCURATE BY MEANS OF SCIENTIFIC PROCESS NOT GENERALLY ACCEPTED FOR USE UNTIL AFTER PUBLICATION OF THE CATALOGUE.
 4. WHILE PHILLIPS MAKES REASONABLE EFFORTS TO INSURE THE ACCURACY OF CATALOGUE DESCRIPTIONS, IT DISCLAIMS ANY WARRANTY OF AUTHENTICITY OF AUTHORSHIP THAT MIGHT OTHERWISE APPLY TO ANY SUCH DESCRIPTION OR STATEMENT OF ATTRIBUTION THAT IS NOT SET FORTH IN **BOLD FACE TYPE**.
 5. All warranties of authenticity of authorship are limited to a period of five (5) years from the date of sale. In addition, no warranty of authenticity of authorship shall be binding upon Phillips unless the Purchaser returns the disputed lot to Phillips in the same condition as sold by Phillips, not later than five (5) years after the date the lot was auctioned.
 6. If Phillips determines that the authorship of any property is substantially and materially different from that represented in the catalogue of sale, the sale shall be cancelled and Phillips shall refund to the Purchaser the original purchase price and premium paid by the Purchaser. Upon such payment, Phillips and the Purchaser shall be deemed released of any and all claims that each may otherwise have had against the other arising out of or in connection with the sale of such property.
 7. The benefits of any warranty granted hereunder are personal to the Purchaser and are not assignable or transferable to any other person, whether by operation of law or otherwise. Any attempted assignment or transfer of any such warranty shall be void and unenforceable. For purposes of this Section 7, "Purchaser" shall mean the original purchaser of the lot from Phillips and not any subsequent owner or other person who may have or acquire an interest therein.
 8. Purchaser's sole remedy in the event of disputed authenticity of authorship of any lot shall be rescission of the sale and restitution of the original purchase price and premium paid by such Purchaser. PHILLIPS HEREBY DISCLAIMS ALL LIABILITY FOR ANY DAMAGES, INCIDENTAL, CONSEQUENTIAL OR OTHERWISE, ARISING OUT OF OR IN CONNECTION WITH ANY SALE TO PURCHASER.

IMPORTANT INFORMATION

1. TERMS OF SALE

All purchases are subject to the Conditions of Sale and Terms of Warranty set forth in this catalogue. Purchasers should read the Conditions of Sale and Terms of Warranty carefully before bidding.

2. BIDDING

All persons attending the auction must obtain a bidding paddle prior to bidding. Successful bidders attending the auction may also be required to sign a bid confirmation card upon the fall of the hammer and will not be permitted to take delivery of purchases until their checks have cleared or payment arrangements have been made.

3. ORDER BIDS

As a convenience to clients who cannot attend a sale in person, Phillips may, if so instructed, execute written "order bids" on their behalf without additional cost. Order bidders are required to submit bids on the "Order Bid Form" provided in the catalogue. Telephone bids must be confirmed in writing or by cable (Telex 126380 BIDS NYK). Phillips will not be responsible for errors or failure to execute bids. Lots are bought for order bidders at the lowest possible price permitted against other bidders and the reserve, which may be below the order bid price. The amount you intend to bid, not including premium, should be clearly listed. "Buy" bids will not be accepted, however, Phillips will accept order bids with a "plus one" provision. A premium equal to 10% of the successful bid price will be added to the bid, as will any applicable packing charges and will become payable as part of the purchase price. Unsuccessful bidders will not be notified of the results of the bidding but may telephone for such results at (212) 570-4830. For further information, contact Natalie Renna (212) 570-4839.

4. REMOVAL OF PROPERTY

All lots shall be paid for and removed at the purchaser's risk and expense by noon of the third business day following the sale. Purchases not so removed may be stored at purchaser's risk and expense as set forth in Section 6 of the Conditions of Sale.

5. PACKING AND/OR HANDLING

Packing and/or handling of purchased lots by employees of Phillips is undertaken solely as a courtesy for the convenience of clients, subject to the provisions of Section 7 of the Conditions of Sale.

6. SALES TAX

All articles purchased in this sale will be subject to payment of the New York City and State sales tax of 8½% on the total purchase

price unless the purchaser is exempted by law from the payment thereof. Only valid New York State Resale Numbers will be accepted as proof of exemption by dealers. All out-of-state or foreign buyers should consult with the Accounting Department at 570-4652 regarding sales tax liability. Purchases will not be released unless all sales tax requirements are satisfied. Resale numbers must be registered with the Auctioneer.

7. PREMIUM

The purchase price payable on any lot purchased will be the total of the final bid plus a premium of 10%, together with all applicable sales taxes.

8. CONDITION

All lots are sold as is. Imperfections, repairs and damages are not listed in the catalogue. Prospective bidders are deemed to have personally inspected the lot on which they bid prior to the auction.

9. INFORMATION

For information regarding the Conditions of Sale, Terms of Warranty or items placed in sale, please contact Natalie Renna (212) 570-4839.

INSPECTION OF PROPERTY FOR CONSIGNMENT

1. Representatives of Phillips will be pleased to advise prospective sellers by appointment at our offices or at the location of the client's property where the standard fees for inspection are:

| | |
|----------------------------|----------|
| All Five Boroughs of NYC | \$ 25.00 |
| Tri-State Area | \$ 75.00 |
| Elsewhere in North America | \$250.00 |

Traveling expenses are extra. The Inspection fee is refundable if, within six months after our visit, the viewed merchandise is consigned for sale at Phillips.

2. Appraisals may be done for insurance, estate or other purposes. The fee varies with requirement and location and may be negotiated. A copy of our "Buying and Selling at Auction" is available and will be sent post free on request. A partial rebate of our appraisal fee will be made if merchandise is consigned for sale within six months from date of appraisal. For details of these services, please contact Ms. B. Halliday at (212) 570-4829.

ALICE A. DeLAMAR

Miss Alice A. DeLamar was born April 21, 1895, to Capt. Joseph DeLamar and the former Nellie Sands. Her father came to the United States at an early age from Holland and eventually amassed a considerable fortune as a mining engineer, from the silver and copper rushes in the West.

When World War I broke out Miss DeLamar volunteered for service in the Red Cross Motor Corps, which provided ambulances to carry wounded soldiers away from the European battlefields.

Fresh from witnessing the tragedies of war, her father died in late 1918. As an only child, Miss DeLamar received half of the captain's fortune outright making her one of America's wealthiest heiresses. The remainder of Capt. DeLamar's fortune went to medical schools at Harvard, Johns Hopkins and Columbia Universities.

Miss DeLamar used part of her fortune to build and design the homes she would reside in until her late days.

She also backed the publication of her personal friend Addison Mizner's book, *The Florida Architecture of Addison Mizner*.

Miss DeLamar, who died last August at the age of 88, had a remarkable talent for creating in her homes around the world an ambiance of genteel, gracious living. A born collector, she amassed a prized collection of antique furniture: English and Spanish oak, superb American pine and tiger maple, hooked rugs, glassware, objects d'art, masses of books and memorabilia of world travels. Hers was a private domain, rich in spirit, yet totally devoid of anything ostentatious.

The contents of this sale comprise the furnishings of Miss DeLamar's sprawling estate in Weston, Connecticut as well as her Park Avenue apartment. In many ways it's a landmark sale. Not only does it mark the passing of an American legend, which Alice A. DeLamar certainly was, but it brings onto the market many outstanding pieces of furniture and one-of-a-kind collectibles that are being offered for sale for the first time in recent years.

Miss DeLamar, who divided her time between her homes in Connecticut and Palm Beach, Florida, was an intensely private and reserved woman. She often detected promising artists, and served as their patroness. Yet her aversion to any publicity or flamboyance led her to conceal such support.

CHARLES WIELAND

FURNITURE, DECORATIONS AND PAINTINGS

PROPERTY FROM THE ESTATE OF ALICE A. DeLAMAR

DECORATIONS

- 1 A VICTORIAN CAST IRON UMBRELLA STAND, in the form of sailor holding a rope, *height 28½"*. Est. 400-600
See illustration
- 2 A GROUP OF IRON FIREPLACE EQUIPMENT, including andirons, tools, bed warmer, pans, etc. Est. 400-600
- 3 A PAIR OF BRASS ANDIRONS, 19th Century, urn finials. Est. 100-150

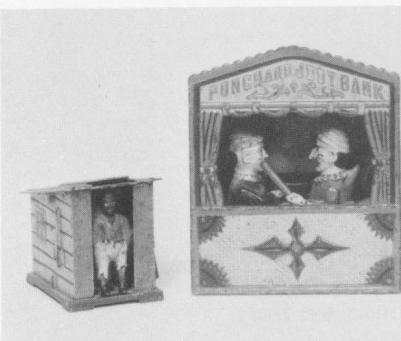


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- 4 A GROUP OF FIREPLACE EQUIPMENT, including coal bucket, Cape Cod lighter with tray, and five fire tools. (8) Est. 150-200
- 5 TWO PAIRS OF BRASS ANDIRONS, 19th Century, in the form of dogs and cats. Est. 250-300
- 6 A GROUP OF FIREPLACE EQUIPMENT, including a pair of wrought iron andirons, a mesh spark screen, a brass log holder, a brass coal scuttle, a Cape Cod lighter and three brass fire tools on stand. (10) Est. 300-400
- 7 A BURL WOOD OVAL BOWL, 19th Century, with two handles, *length 16"*. Est. 600-800
See illustration
- 8 FOUR ASSORTED STAFFORDSHIRE POTTERY GROUPS, 19th Century. Est. 150-200
- 9 A STAFFORDSHIRE POTTERY GROUP, "Friendship", 19th Century, marked *Walton* on reverse (*as is*), *height 7½"*. Est. 150-200



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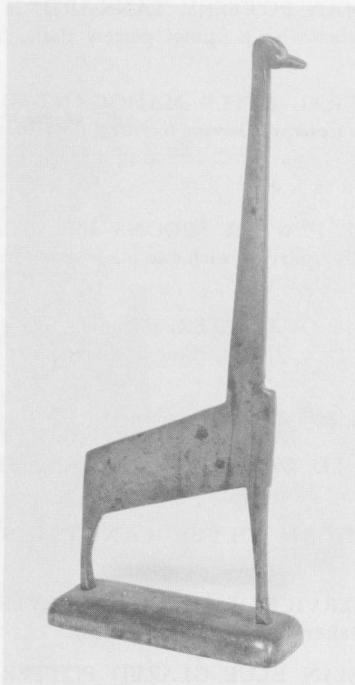
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- 10 A STAFFORDSHIRE POTTERY FIGURAL GROUP, mid 19th Century, of a girl and boy watching Punch, *height 8"*. Est. 100-150
- 11 A PAIR OF STAFFORDSHIRE POTTERY FIGURAL VASES, mid 19th Century, of a girl and boy riding goats, *height 8"*. Est. 200-300
- 12 TWO STAFFORDSHIRE POTTERY FIGURAL GROUPS, mid 19th Century, of woman with lute and lamb, *height 12"*, and two figures with a spaniel and tree, *height 8"*. Est. 150-250
- 13 A STAFFORDSHIRE POTTERY FIGURAL GROUP, mid 19th Century, "The Wounded Soldier", *height 13"*. Est. 150-200
- 14 A STAFFORDSHIRE POTTERY WATCH HOLDER, mid 19th Century, in the form of a castle, *height 25"*, now mounted as a lamp. Est. 200-300
- 15 A PAINTED CAST IRON MECHANICAL BANK, "Organ Bank", *height 8"*.
See illustration
- 16 TWO PRIMITIVE COLLAGES, depicting shore scenes, formed of old greeting cards and matchstick wood, *16" x 21" and 20½" x 15½"*. Est. 150-200
- 17 A PAINTED CAST IRON MECHANICAL BANK, "Jonah and The Whale", no. 2, *height 5"*. Est. 300-500
See illustration
- 18 A PAINTED CAST IRON MECHANICAL BANK "Cabin Bank" of "Negro" in shed, *height 3½"*. Est. 120-180
See illustration
- 19 A PAINTED CAST IRON MECHANICAL BANK, "Punch and Judy", *height 7½"*. Est. 400-500
See illustration
- 20 A PAINTED CAST IRON MECHANICAL BANK, "I Always Did 'Spise A Mule", *height 5½"*. Est. 200-300
See illustration

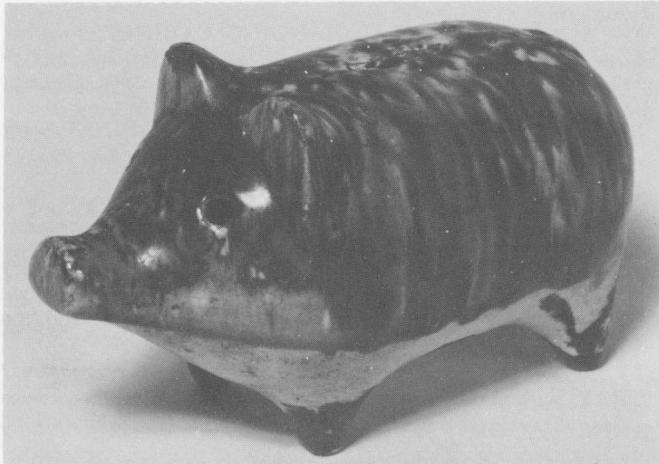
- 21 A LITHOGRAPHED TIN FRENCH CANDY BOX, *height 11"*; together with a jointed "Puss in Boots" composition figure, *height 9"*. Est. 100-150
- 22 AN ENGLISH MULBERRY TRANSFERWARE "Alphabet" PLATE, 19th Century, *diameter 7½"*; together with a French porcelain plate painted with a cat and envelope, 19th Century. Est. 100-150
- 23 TWO AMERICAN PAINTED CAST IRON LAWN ORNAMENTS, of a white hare, *height 12"*. Est. 160-240
- 24 A BRASS URN FORM DOORSTOP, with handle. Est. 50-70
- 25 TWO AMERICAN BLACK PAINTED CAST IRON DOORSTOPS, 19th Century, in the form of high button shoes, *height 8½" and 7"*. Est. 80-120
- 26 FOUR CAST IRON DOORSTOPS, 19th Century, in the form of high button shoes, *height 6"*. Est. 160-200
- 27 A SPELTER COVERED CONTAINER, 19th Century, in the form of the bust of "Puss in Boots", *height 10"*. Est. 90-140
- 28 A PAINTED WOOD CANDLE BOX, with hinged domed lid, having various fauna in registers on an orange ground, *13½" x 8" x 7"*. Est. 300-500
- 29 FOUR PIECES OF COPPER LUSTRE WARE, mid 19th Century, comprising a waste bowl, footed compote, mug and creamer. Est. 160-200
- 30 A COPPER LUSTRE TEA SERVICE, mid 19th Century, with blue foliate banding and griffin handles, comprising teapot, creamer, sugar, waste bowl, and liner. (5) Est. 200-250
- 31 A VICTORIAN BLACK LACQUERED COTTAGE CLOCK, circa 1860, with mother-of-pearl and gilt decoration, *egglomise door panel, height 17"*. Est. 200-250
- 32 A PAIR OF PRIMITIVE CAST BRONZE WEIGHTS, of a recumbent deer and doe, on rectangular bases, *height of each 3½"*. Est. 200-250



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- 33 A FOLK ART SHEET BRASS GIRAFFE SCULPTURE,
height 18".
Est. 300-500

See illustration



[34]

- 34 A ROCKINGHAM GLAZED POTTERY PIG BANK,
19th Century, *height 3", length 6½".*
Est. 150-200
See illustration

- 35 A PRIMITIVE CARVED WOOD FIGURE OF A SPANIEL, *length 8".*
Est. 100-150
- 36 A PAIR OF BRASS CHAMBERSTICKS, with deep rectangular pans and cobalt blue glass bobeches, *6½" x 5" x 6".*
Est. 200-250
- 37 A CARVED PINE BOX, in the shape of a duck; together with a needlepoint bell pull. (2)
Est. 100-150



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- 38 A PAINTED FOLK ART WOOD CARVING OF A SEATED DOG, *height 22".*
Est. 500-700
See illustration
- 39 A REDWARE PITCHER AND JAR; together with a Staffordshire cat, now mounted as a table lamp. (3) Est. 100-150
- 40 A PRIMITIVE PINE LANTERN, 19th Century, with glass panels; together with a treenware jug and a caddy.
Est. 250-350
- 41 A PAIR OF SILK FLORAL ARRANGEMENTS IN BELL JARS, the flowers set in Old Paris type vases, *height 15½".*
Est. 100-150
- 42 FOUR SLIP DECORATED REDWARE PLATES, *diameter 7", 8", 10½" and 11¼".*
Est. 160-240
- 43 FOUR SLIP DECORATED REDWARE BOWLS, *diameter 7¼", 7¾", 8" and 8".*
Est. 150-225

- 44 A GROUP OF POTTERY ITEMS, comprising a pair of brown faience jugs, a pair of spongeware planters in the form of ducks, three glazed jugs, a redware candy basket, and a spongeware custard cup. (9) Est. 180-240
- 45 AN AMERICAN INDIAN COSTUME. Est. 100-200
- 46 A HAWAIIAN COSTUME. Est. 100-200
- 47 A SPANISH COSTUME. Est. 100-200
- 48 A "PAGE'S" COSTUME. Est. 100-200
- 49 A MILLS NOVELTY CO. SLOT MACHINE. Est. 200-300
- 50 A SCHUTZ-MARKE "SYMPHONION" MUSIC BOX #237966, taking #10 music Discs, with extra disks. Est. 300-400
- 51 A REGINA MAPLE CASED MUSIC BOX ON OAK STAND, #15271, with metal disc records, coin operated, *height 40", width 24", depth 22"*. Est. 500-700
- 52 A "CRITERION" OAK MUSIC BOX ON STAND, with metal circular disks, *height 43", width 30", depth 27"*. Est. 400-600
- 53 THREE ASSORTED WROUGHT IRON FLOOR LAMPS. Est. 100-200
- 54 A PAIR OF BRASS BOUILLOTTE STYLE LAMPS, *height 15"*; together with a miscellaneous group of copper and brass bowls, pitchers, etc. (Lot) Est. 250-300
- 55 A CARVED WOODEN FIGURE OF STANDING TERRIER; together with wooden segant lion. (2) Est. 100-150
- 56 A CAST IRON TOOL HOLDER, in the form of a military man. Est. 75-125
- 57 A PINE AND IRON BUCKET; together with a pine and iron hanging wall pocket and maple sewing stand. (3) Est. 150-200
- 58 A PINE CUTLERY BOX, now on fitted stand; together with two foot stools, *height of box 19"*. (3) Est. 75-125
- 59 FOUR IRON DOORSTOPS, including a basket of flowers, a cat, a pig and a mouse. (4) Est. 200-300
- 60 A PERSIAN MINIATURE, depicting figures by water, framed, *8½" x 6"*. Est. 150-200
- 61 FOUR CHINESE SOAPSTONE SEALS, including a pair with Fo-lion tops and a pair with carved deer in a landscape. (4) Est. 100-150
- 62 EIGHT LEAF FORM BRASS ASHTRAYS, of geranium leaves; together with five brass cat ashtrays, two cat inkwells and a cat ornament. (16) Est. 100-200
- 63 A PAIR OF SHELLWORK FIGURES OF LADIES, in dust cases (as is). Est. 100-200
- 64 A GERMAN POTTERY TANKARD, in the form of a monkey; together with a figural pottery flask, *height of tankard 10"*. (2) Est. 80-120
- 65 A FEDERAL STYLE MAHOGANY BANJO WALL CLOCK, 19th Century, having a central floral *eglomisé* panel (as is) above a lower *eglomisé* panel depicting a Maritime scene, the face marked "Sawin" (?), *height 32½"*. Est. 300-400
- 66 TWELVE PEWTER SPOONS IN A CARVED OAK SPOON RACK; together with two other spoon racks with twenty brass spoons. (Lot) Est. 200-300
- 67 A GROUP OF PEWTER, including five plates, a platter, two tankards, two pitchers, three bowls and two goblets (worn). (15) Est. 200-300
- 68 A TRAMPWORK FABRIC BOX. Est. 40-60
- 69 A CARVED WOODEN WALL ORNAMENT, depicting an eagle holding a banner in its mouth. Est. 300-400
- 70 A MEXICAN SILVER CANDY DISH, approx. 4 oz. Est. 40-60
- 71 PART SERVICE OF AMERICAN SILVER FLATWARE, by various makers. (approx. 82 pieces). Est. 600-1000
- 72 A PERSIAN BLUE GLAZED POTTERY VASE, now electrified, *height 14"*. Est. 100-150
- 73 TWO CHINESE SCROLL PAINTINGS OF CATS, *68" x 16"; 50" x 10"*. Est. 200-300
- 74 A SPANISH PAINTED LEATHER DOCUMENT BOX, with brass nail head decoration and brass handle, *13" x 9"*. Est. 200-350
- 75 A MEXICAN METAL HANGING CABINET; together with a large group of miniature figures, and decorations. (lot) Est. 200-300
- 76 A MAHOGANY STAINED HANGING CABINET, with single glass door, *height 24", width 21", depth 3½"*. Est. 75-125
- 77 A MISCELLANEOUS GROUP OF CHINA, most 19th Century, including Staffordshire cups, four creamware plates, including one with Eagle and shield. Est. 100-200
- 78 TWO ITALIAN LUSTRE DECORATED JARS, *height 10", 12"*. Est. 100-200
- 79 A CHIPPENDALE STYLE MAHOGANY ROUND TRAY, with molded serpentine rim, *diameter 17¾"*; together with a burr walnut oval tray with similar rim. (2) Est. 200-300
- 80 A CHIPPENDALE STYLE MAHOGANY OVAL TRAY, having molded serpentine rim, *length 24¾"*. Est. 200-300
- 81 A RENAISSANCE STYLE WROUGHT IRON HANGING LANTERN, with clear and colored glass panels; together with a pair of wall lights. (3) Est. 300-400

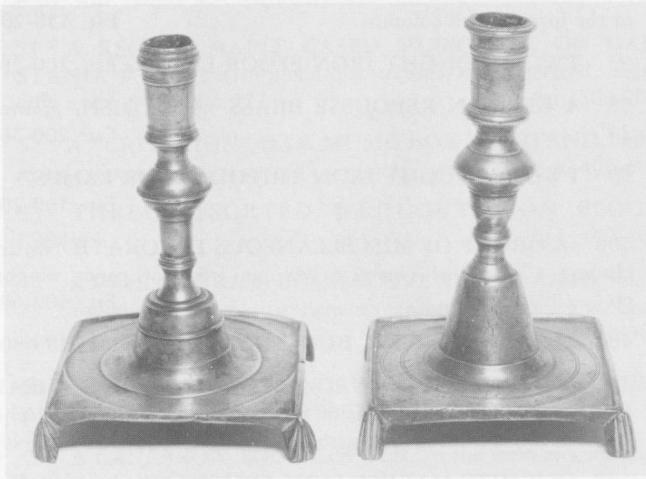


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- 82 A BRASS WIRE BASKET, with loose ring handles. Est. 60-90
- 83 A NEEDLEPOINT BELL PULL, with attached horse brass pendant. Est. 75-125
- 84 A CARVED MARBLE RELIEF PLAQUE, depicting a winged beast, a half length figure and a classical rim, *height* 7", *width* 14½". Est. 300-400
- 85 A PAIR OF LOUIS XV STYLE SILVER PLATED CANDELABRA, each with four candle arms and four ornamental arms, and hung with green glass drops, rosettes and bead chains, *height* 24". Est. 800-1200
See illustration
- 86 A PAIR OF RENAISSANCE STYLE WROUGHT IRON AND BRASS CANDELABRA, each with three scroll arms, decorated with blossoms and leaves and raised on tripod bases, *height* 18". Est. 150-250
- 87 A PAIR OF TOLE AND GLASS LANTERNS, each of tapering hexagonal form with green glass, corona cresting. Est. 250-350
- 88 A RENAISSANCE STYLE GILT BRONZE CANDLESTICK, raised on domed round base, *height* 8½". Est. 60-90
- 89 A SPANISH TOLE AND GLASS LANTERN, having etched and blue glass panels. Est. 200-300
- 90 AN ITALIAN NATIVITY DIORAMA, set into an octagonal frame, with glazed cover, *height* 16", *width* 13". Est. 300-400

- 91 A VENETIAN STYLE BRASS AND MIRRORED COURTING MIRROR, with spiral rod motif (some missing), *height* 14". Est. 100-150
- 92 A WALL MIRROR, having a shell frame, 28½" x 24". Est. 150-200
- 93 A PAIR OF SPANISH STEEL TAILORS SHEERS, 19th Century. Est. 60-90
- 94 A PAIR OF WAXWORK DOGS WITH BASKETS, 19th Century, each with glass dust case (as is). Est. 60-90
- 95 A FRAMED PERSIAN MINIATURE DEPICTING A NOBLEMAN, with a gazelle, 7½" x 5¾". Est. 60-90
- 96 A CLASSICAL STYLE BRONZE BOUILLOTTE LAMP, in the form of two columns. Est. 150-200
- 97 TWO WROUGHT IRON FLOOR LAMPS. Est. 100-200
- 98 A GERMAN REPOUSSÉ BRASS ALMS DISH, *diameter* 14". Est. 200-300
- 99 TWO WROUGHT IRON TRIPOD FLOOR LAMPS. Est. 100-200
- 100 A GROUP OF MISCELLANEOUS DECORATIONS, including a cloisonné cigarette box, an iron hat paper weight, etc. (lot) Est. 400-600
- 101 A LEATHER PEAT BUCKET. Est. 200-300
- 102 AN INDIAN CARVED WHITE ALABASTER HEAD REST, carved in low relief, of flowers and an anthropomorphic feline head protruding from either side, *width* 15½". Est. 300-400
- 103 A WHITE MARBLE LION COUCHANT, *height* 8½". Est. 50-70
- 103A A GROUP OF PAINTED SCHOENHUT TYPE WOODEN DOLLS, with jointed arms and legs. (approx. 10) Est. 200-300
- 103B A PAIR OF PAINTED SILHOUETTE FIGURES OF BOY AND GIRL, in 19th Century costume, on wood, *height* 45". Est. 200-300
- 104 A PAIR OF REPOUSSÉ COPPER OVAL BOWLS, each of bombé form with wide flutes and gadrooning. Est. 200-250
- 105 A BRONZE BOWL, the rim with six gilt naked children, *height* 4". Est. 200-300
- 106 A PAIR OF ART MODERNE CLEAR GLASS VASE TABLE LAMPS, *height* 25". Est. 200-300
- 107 A PAIR OF "PAS PARTOUR" DECORATED GLASS GOBLETS, each with tole liner. Est. 500-600
- 108 A CARVED WOOD FOLDING LECTURN; together with a Venetian style coffer covered in brass studs and cloth, *length* 9". (2) Est. 100-125

- 109 A CARVED WOOD SEJANT HOUND, wearing a bellied collar, holding a biscuit in mouth, *height* 17". Est. 150-200
- 110 A CARVED WOOD SEJANT LION, *height* 13". Est. 250-300
- 111 A RUSSIAN PORCELAIN BOX, in the form of a duck. Est. 60-90
- 112 A PAIR OF RENNAISANCE STYLE WROUGHT IRON AND TOLE WALL SCONCES, having leaf cut-out motif. Est. 150-200
- 113 A GLAZED EARTHENWARE POMEGRANATE, with two hinged doors opening to reveal a nativity scene, *height* 6½". Est. 40-60



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- 114 A PAIR OF BRONZE CANDLESTICKS, 17th Century, each raised on a shell footed square base, *height* 7¼". Est. 400-600
See illustration
- 115 A PAIR OF BRONZE CANDLESTICKS, 17th Century, each with a tall standard vase and spool sections, *height* 11½". Est. 600-700
- 116 A GROUP OF SEVEN MISCELLANEOUS DECORATIVE FRAMES. Est. 50-75
- 117 A GROUP OF TEN MISCELLANEOUS DECORATIVE FRAMES. Est. 60-80
- 118 A TIFFANY & CO. STERLING SILVER AND SILVER GILT PILL BOX, in the form of an acorn. Est. 60-90
- 119 A BATTERSEA ENAMEL BOX, with inscription "As thou above hast power to please love and give thy love ease", in blue case. Est. 200-300
- 120 A BATTERSEA ENAMEL BOX, circa 1770, King Charles' spaniel seated on a blue pillow, floral base. Est. 600-900

- 121 A BATTERSEA ENAMEL BOX, circa 1770, frog on a green pillow, floral base. Est. 600-900
 - 122 A BATTERSEA ENAMEL BOX, circa 1770, depicting a recumbant pug seated on a green pillow, floral base. Est. 600-900
- "CAT" RELATED DECORATIVE ITEMS
- 123 A GROUP OF VIENNA BRONZE CATS, in various pursuits. (approx. 12 items) Est. 300-400
 - 124 AN AMERICAN MINIATURE EMBROIDERY ON SILK OF A HOUSE CAT, 19th Century, *length* 6"; together with a painted foil picture of two birds on a branch, 7" x 8". (2) Est. 90-150
 - 125 A BLACK GLAZED STAFFORDSHIRE FIGURE OF A CAT, *height* 5½"; together with an English pottery planter in the shape of a cat, *length* 5". Est. 80-120
 - 126 A PAINTED PORCELAIN TRAY OF A CAT, *length* 10"; together with a contemporary primitive miniature painting of strawberries, 8½" x 8". (2) Est. 80-120
 - 127 A GALLÉ TYPE FAIENCE CAT, with applied glass eyes, *unsigned*, *height* 12". Est. 400-600
See illustration
 - 128 A GALLÉ TYPE FAIENCE CAT, with overall black glaze, white nose, and applied glass eyes, *unsigned*, *height* 9". Est. 300-500
See illustration
 - 129 A PAINTED TERRA COTTA FIGURAL GROUP, of two grinning cats, with glass eyes, *height* 17". Est. 300-400
See illustration
 - 130 FOUR MINIATURE STAFFORDSHIRE GROUPS OF "TIGER" CATS. Est. 150-200
 - 131 TWO STAFFORDSHIRE MINIATURE GROUPS OF SEATED CATS, early 19th Century, one on green pillow, one on "brick" plinth, *length* 13". Est. 150-200
 - 132 A STAFFORDSHIRE GROUP OF TWO SEATED CATS; together with a similar group of two seated dogs, *length* 3". (2) Est. 100-150
 - 133 A VICTORIAN PORCELAIN FLARE VASE, painted with a cat scene; together with a Victorian pottery oil lamp, decorated with cat groups. (2) Est. 75-125
 - 134 A PAIR OF STAFFORDSHIRE CATS, 19th Century, seated on a green pillow; together with a pair of Staffordshire poodle groups. (4) Est. 200-300
 - 135 A GALLÉ FAIENCE SEATED CAT, of yellow fur with blue and white decoration, glass eyes, marked on bottom *E. Gallé, Nancy*, *height* 13". Est. 500-600
 - 136 TWO BRASS CAT GROUPS, including a cat seated on pillow and a cat chasing two geese. Est. 100-150



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- 137 A GROUP OF CATS, including a pair of Staffordshire seated cats with blue ribbon collars, a metal bank, a paperweight, a bisque cat "lover" group and a large seated pottery cat; together with a Staffordshire seated spaniel. (7) Est. 150-200
- 138 A ROCKINGHAM SEATED CAT, length 5". Est. 60-90
- 139 TWO BRONZE CAT FIGURINES, one signed D. Scott, both height 3". (2) Est. 200-300
- 140 A PAIR OF STAFFORDSHIRE SEATED CATS, circa 1820; together with a pair of Staffordshire recumbent deer, 18th Century. (4) Est. 150-200
- 141 A PAINTED TERRACOTTA CAT GROUP, depicting a mother and father cat with kitten, height 20", width 19". Est. 300-400
- 142 A MISCELLANEOUS GROUP OF STAFFORDSHIRE POTTERY CATS AND OTHER ANIMAL FIGURES. (approx. 15) Est. 100-200
- 143 A GROUP OF IRISH STYLE GREEN CUT CRYSTAL, consisting of a footed vase and a bowl with underplate. (3) Est. 300-400

- 144 A MICRO MOSAIC PICTURE, of a still life with cat and fish, length 2", width 2". Est. 200-300
- 145 A BRONZE AND MARBLE PAPERWEIGHT OF NURSING CAT; together with a small carved stone lioness and cub. (2) Est. 40-60
- 146 A CARVED WOODEN INKWELL IN THE FORM OF A SHOE.
See illustration

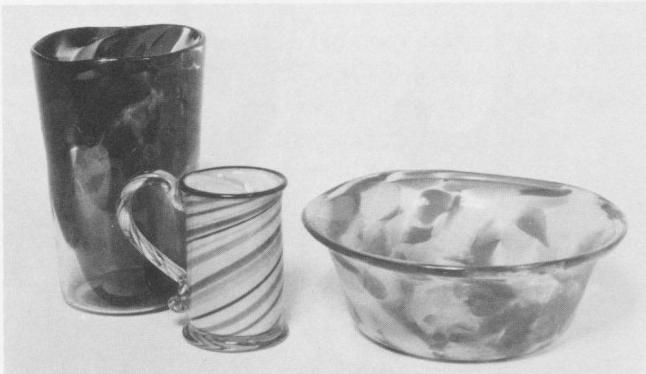


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- 147 A BRONZE INKWELL IN THE FORM OF A CAT.
Est. 150-200
- 148 TWO CARVED WOODEN SHOE INKWELLS, each with a cover of an emerging cat with glass eyes. (2) Est. 350-400
See illustration



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GLASS

- 149 AN EARLY END-OF-THE-DAY GLASS VASE, mid 19th Century, of cylindrical form and large spatters in amber, cranberry, and cobalt, height 9".
Est. 200-300
See illustration
- 150 A PAIR OF SANDWICH TYPE CLEAR GLASS WHALE OIL LAMPS, mid 19th Century, having spreading quatrefoil edged feet to base, height 10½", removable electric mounts.
Est. 200-300
- 151 A RARE PAIR OF OPAQUE THREE-COLOR GLASS TRUMPET VASES, mid 19th Century, pink, blue and white spiral on clear, height 9½".
Est. 300-500
See illustration
- 152 A BLUE AND WHITE SPATTER GLASS CARAFE, mid 19th Century, globular with tight neck, height 9".
Est. 200-300
- 153 A FLINT BLUE AND WHITE SPATTER GLASS SPOONER, mid 19th Century, with minute spatters cased in a clear panelled body, with clear pedestal base, height 4½".
Est. 200-300
See illustration
- 154 A BLUE AND WHITE SPATTER GLASS JUG, of baluster form, having applied clear handle, height 9½".
Est. 200-300
- 155 A PAIR OF AMETHYST SANDWICH GLASS CANDLESTICKS, mid 19th Century, hexagonally panelled with knopped standards, height 7".
Est. 300-500

- 156 A PAIR OF WHITE SPECKLED BLUE OPAQUE SANDWICH GLASS CANDLESTICKS, mid 19th Century, height 9".
Est. 200-300
- 157 A RARE SPATTER GLASS LOW BOWL, early to mid 19th Century, round with pronounced basal kick-up, everted rimmed slip, and large red, yellow, powder blue and white spatters, diameter 10¼", height 4".
Est. 400-600
See illustration
- 158 A COBALT BLUE GLASS CYLINDRICAL VASE, mid 19th Century, with overall spaced white prunts, height 8½".
Est. 200-300
See illustration
- 159 AN IRIDESCENT COBALT BLUE RIBBED GLASS WITCH BALL, 19th Century, diameter 4".
Est. 100-150
- 160 AN OPAQUE SPIRAL GLASS WITCH BALL, mid 19th Century, with red, white and blue spiral, diameter 4½".
Est. 180-280
See illustration
- 161 A SPATTER GLASS WITCH BALL, mid 19th Century, with large irregularly spaced blue and red spatters surrounding white and yellow spatters, diameter 4".
Est. 200-300
See illustration
- 162 AN OPAQUE LOOPED GLASS WITCH BALL, mid 19th Century, pink, blue and white loopings, diameter 4½".
Est. 180-280
See illustration
- 163 TWO SPATTER GLASS EGGS, 19th Century, in pink and blue on an opalescent white ground, length 4½" and 4".
Est. 100-150
See illustration
- 164 A RARE PAIR OF PITTSBURGH TYPE FANCY GLASS CANDLESTICKS, with cobalt blue nozzles and multicolor or spiral threaded glass stems, height 9½" (small chip and repair noted).
Est. 200-300

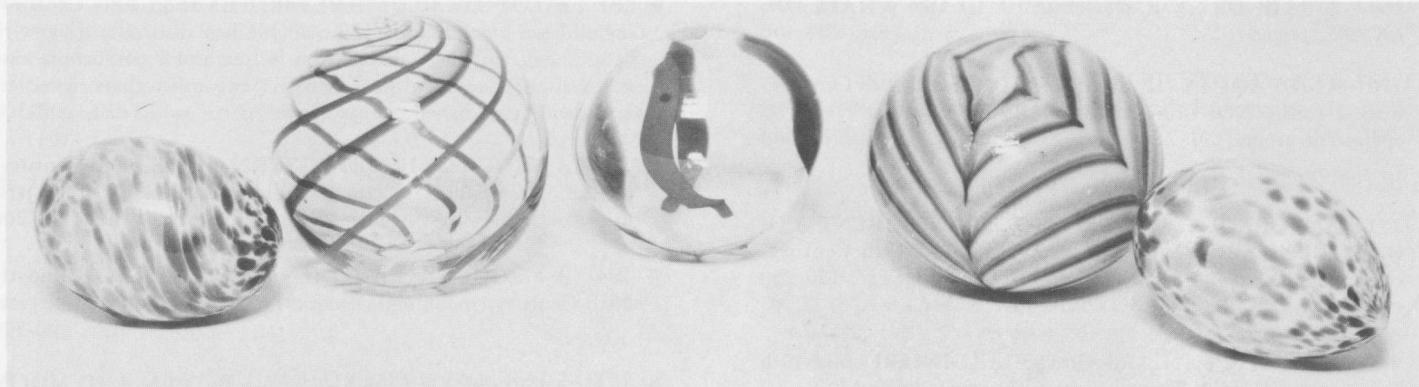


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- 165 A PALE BLUE OPAQUE AND CLEAR SANDWICH GLASS WHALE OIL LAMP, mid 19th Century, *height 10"*.
Est. 200-300

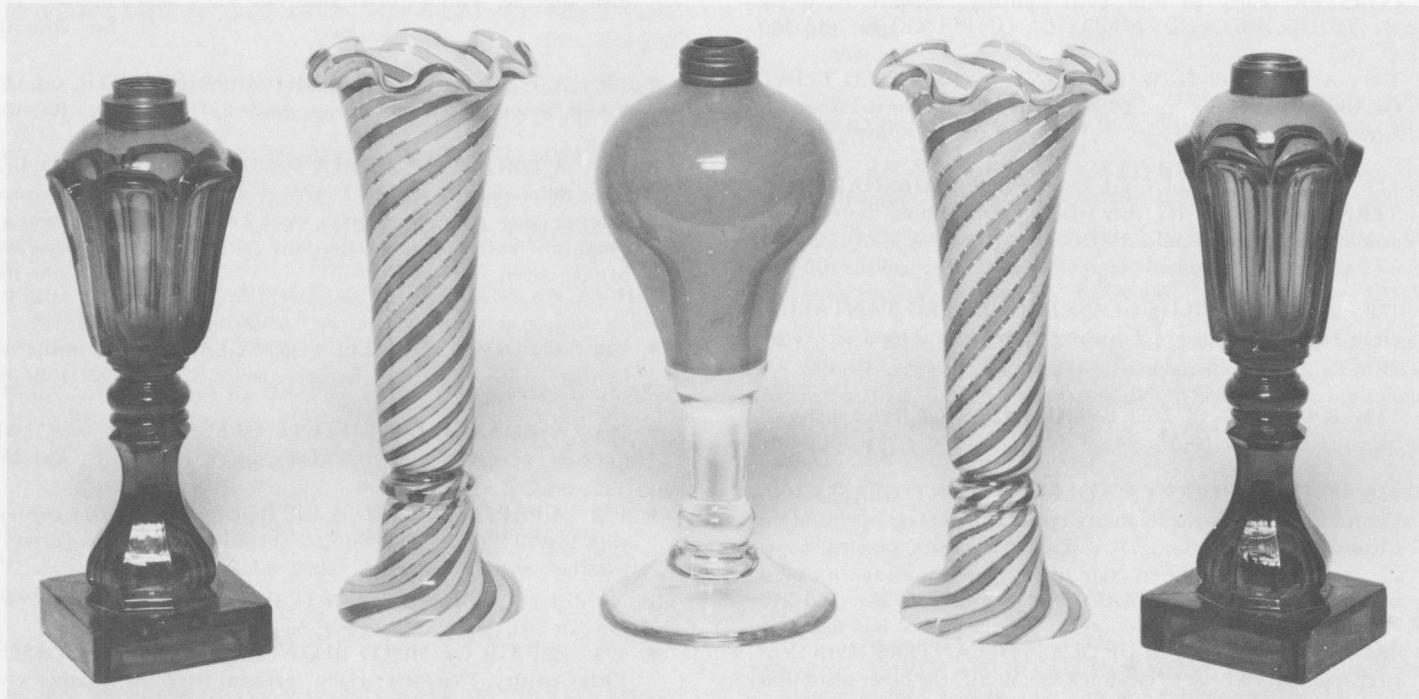
See illustration

- 166 A PAIR OF COBALT BLUE SANDWICH GLASS WHALE OIL LAMPS, mid 19th Century, six-sided, *height 10"*.
Est. 400-600

See illustration

- 167 A PAIR OF COBALT BLUE AND CLEAR SANDWICH GLASS WHALE OIL LAMPS, mid 19th Century, *height 10½"*, removable electric mounts.
Est. 400-600

- 168 A SANDWICH-TYPE GLASS HURRICANE LAMP, 19th Century, with amber five-sided base, having ram's heads and gadrooned scalloping, and a blue optic thumbprint shade, *height 1½"*.
Est. 300-400



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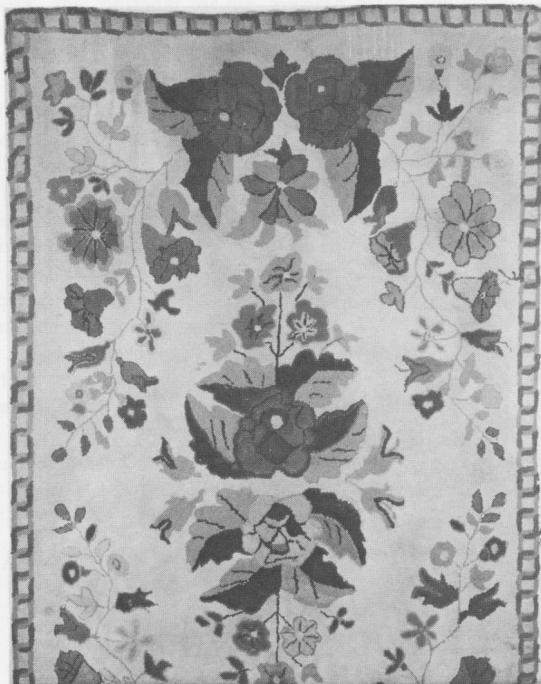
- 169 A PAIR OF SANDWICH-TYPE GLASS WHALE OIL LAMPS, *height 10"*. Est. 200-300
- 170 AN OPAQUE SPIRAL GLASS MUG, mid 19th Century, with a cobalt blue slumped lip and candy pastel spiraling on opalescent ground, *height 5"*. Est. 200-300
See illustration
- 171 AN OPAQUE WHITE AND TRANSPARENT CO-BALM BLUE SPIRAL GLASS BEAKER, mid 19th Century, clear ground, *height 5"*. Est. 150-250
See illustration
- 172 AN OPTIC PANELED GLASS JARDINIERE, mid 19th Century, with cobalt blue transparent festoons, *height 6"*. Est. 150-170
See illustration
- 173 A GLASS TOOTHPICK OR WHISKEY, mid 19th Century, with spiraling in cobalt blue and white, *length 2"*. Est. 100-150
- 174 A PAIR OF AMERICAN COBALT BLUE FLINT GLASS COVERED JARS, mid 19th Century, ten-panel, on pedestal foot, steeple finials, *height 16"*. Est. 300-500
- 175 AN AMERICAN COBALT BLUE FLINT GLASS WINE COASTER, early to mid 19th Century, *diameter 5"*, *height 3"*. Est. 150-200
- 176 A PAIR OF NEW ENGLAND TYPE CASED FLINT GLASS SPOONERS, mid 19th Century, cobalt cut to cranberry, *height 6"*. Est. 300-500
- 177 A COBALT BLUE GLASS GLOBE RAILROAD LANTERN, *height 11½"*; together with a pair of amber flashed glass candlesticks with "Candlewick" border, *height 10"*. (3) Est. 100-150
- 178 A COBALT BLUE GLASS EGG SHAPED TANTALUS, circa 1860, the hinged lid opening to reveal a cordial set, *height 10"*. Est. 200-300
- 179 A PAIR OF CUT CRYSTAL VASES, on diamond shaped bases, *chips*, *height 10½"*. Est. 300-400
- 180 THREE PIECES OF COLORED FLINT GLASS, 19th Century, comprising a cranberry cruet, cut to clear in a coinspot pattern, *height 7"*, a cranberry covered marmalade, paneled, *height 2"*, and amethyst linen smoother, cut to clear, *diameter 4"*. Est. 160-240
- 181 TWO COBALT BLUE GLASS DECANTERS, 19th Century, one etched back to clear in a fern motif, the other plain flint with no stopper; together with a cobalt blue covered jam jar. Est. 100-150
- 182 A LOT OF BLUE PATTERN GLASS, 19th Century, including a monkey toothpick, double hen dish salt, mug with "child, egg and dog" motif, lion butter mold, cornucopia vase with "pigeon, cart and dog pattern", two roller skate novelties, washtub butter dish and a quail salt. (9) Est. 200-300
- 183 A GROUP OF BLUE PATTERN GLASS, 19th Century, including a castor set, cruets, sardinen cheese dish, jam jars, miniature tablewares, hats and hobnail pieces. Est. 150-200
- 184 A GROUP OF EIGHTEEN PAPERWEIGHTS, mostly 19th Century, including sulphides, millefiore and cased pieces. Est. 300-500
- 185 A GROUP OF COBALT BLUE BLOWN AND MOLD-ED GLASS, mid 19th Century, comprising a pair of candlesticks with everted rim, *height 4"*, a similar master salt, *height 3"*, paneled carafe, *height 6½"* and a creamer, *height 3½"*. (5) Est. 300-500
- 186 A GROUP OF MISCELLANEOUS COBALT BLUE GLASS, including a coinspot vase and cruet cut to clear, two etched mugs, a spoon rest, and pattern and molded glass salts and miniatures. (14) Est. 150-250
- 187 A GROUP OF PALE BLUE OPAQUE GLASS, including two vases, two animals shaped pomades, an early satin glass creamer, a "sleeping cherub" soap dish, a flint leaf-shaped soap-dish; together with a spatter glass vase and a blown bottle. (9) Est. 200-300
- 188 A TURQUOISE BLUE THUMBPRINT OPTIC GLASS VASE, mounted as a table lamp, *height 23"*. Est. 100-150
- 189 A GROUP OF AMBER PATTERN GLASS, including three roller skate novelties, a carriage salt, a tub shaped marmalade, a "dog and cornucopia" vase, two hand-shaped vases, a "washtub" butter dish, two floriform salts, a hat and a "horse and barrel" cover. (13) Est. 200-300
- 190 AN INVERTED BELL FORM GLASS VASE, mid 19th Century, with cobalt blue festoons, *height 5½"*. Est. 150-260
- 191 A COBALT BLUE FLINT GLASS VASE, mid 19th Century, of interlocking panel form, *height 5½"*. Est. 150-250
- 192 A PAPERWEIGHT GLASS DOORSTOP, 19th Century, with spaced bubbles on a thimble shaped cobalt bed, *height 4½"*; together with a piece of cobalt blue flint glass, *height 5"*. (2) Est. 120-200
- 193 A PAIR OF MOLD BLOWN COBALT BLUE VASES, 19th Century, "Victoria's Hand" pattern, *height 9"*; together with a blown glass wine carafe, with conical spout and applied handle. Est. 200-300

- 194 A COLLECTION OF EIGHT GLASS BOTTLES, including a hog shaped "Good Old Bourbon in a Hog", *length* 7", a pair of cobalt "Selig's Kennel Delight" poodles, *height* 8", and "Old Sol" amber elephant, *height* 10½", two miscellaneous fish flasks, *height* 8", and an amber patent bottle; together with two amber roemers. (10) Est. 200-300
 - 195 TWO GLASS FLASKS IN THE FORM OF GRAPE BUNCHES, 19th Century, one amethyst, *length* 7", and one iridescent cobalt, *length* 7"; together with a cobalt blue witch ball, *diameter* 5". (3) Est. 100-150
 - 196 A PAIR OF BLOWN GLASS HURRICANE LAMPS, with cut glass shades, *height* 11". Est. 100-150
 - 197 FOUR FRENCH MOLD BLOWN FIGURAL BOTTLES, 19th Century, comprising a pair of acrobats standing on their heads, *height* 16", and male and female drunkards seated on barrels, *height* 12" and 13". Est. 400-600
 - 198 A COBALT BLUE BLOWN GLASS TEAPOT AND CREAMER, mid 19th Century, having applied handles, and ribbed necks and rims, *height* 7" and 5". Est. 300-500
 - 199 A CLEAR GLASS BEAKER AND SMALL BALUSTER VASE, mid 19th Century, both with cobalt blue transparent festoon looping, *height* 4" and 4½". Est. 200-300
 - 200 A FOLK ART PAINTED AND CARVED WHALE, *length* 16"; together with a lithographed tin whale toy, "Dip-ie The Whale", *length* 13", and a French lithographed tin cannister, *length* 18". Est. 200-300
 - 201 A CUT GLASS "TELESCOPING" TABLE LAMP, *height* 23". Est. 75-125
 - 202 FOUR ASSORTED BLUE, CLEAR AND MILK GLASS TABLE LAMPS, *various sizes.* Est. 150-200
 - 203 A PAIR OF CUT AMBER GLASS FOOTED COMPTOTES, *height* 8". Est. 75-125
 - 204 A MISCELLANEOUS GROUP OF BLUE AND WHITE MILK GLASS, including two tureens with dog and cat covers. (8) Est. 100-150
 - 205 FOUR PIECES OF ART DECO STYLE BLUE GLASS, marked Czechoslovakia. (4) Est. 75-125
 - 206 TEN MISCELLANEOUS GLASS VASES AND BOWLS. Est. 200-300
 - 207 SEVEN ASSORTED GLASS VASES, *various sizes.* Est. 100-200
 - 208 A PAIR OF VICTORIAN RIBBON GLASS HAND VASES; together with a pottery bird group (as is), and six glass paperweights and a candlestick. (10) Est. 100-200
 - 209 A BLUE GLASS FOOTED VASE WITH RED EDGE; together with a clear glass footed vase. (2) Est. 60-90
 - 210 A PAIR OF GLASS CANDLESTICK TABLE LAMPS, with spiral shafts, *height* 22". Est. 60-90
 - 211 A PARTIAL SET OF GREEN VENETIAN GLASS TABLEWARE, including wines, waters, champagnes, etc. (approx. 62 pieces) Est. 300-500
 - 212 A LARGE BLUE GLASS GOBLET, with clear stem enclosing a triple helix. Est. 75-125
- HOOKED RUGS, SAMPLERS AND OTHER FABRICS**
- 213 A FRAMED NEEDLEWORK SAMPLER, American, depicting the alphabet with village scene below and "stitched by Martha Sophrona Dodge, born May 17, 1823." Est. 400-500
 - 214 A NEEDLEWORK SAMPLER RUNNER, with figures, animals and letters. Est. 75-125
 - 215 NINE ASSORTED EMBROIDERED PATCHWORK PILLOWS. Est. 60-90
 - 216 THREE NEEDLEPOINT AND EMBROIDERED PILLOWS. (3) Est. 60-90
 - 217 TWO FLORAL NEEDLEPOINT PILLOWS, red background. Est. 30-50
 - 218 A BLUE, TAN AND ORANGE OVERSHOT COVERLET, 19th Century. Est. 100-200
 - 219 A BLUE AND WHITE PATCHWORK QUILT, stars in a square. Est. 75-125
 - 220 A PAIR OF FLORAL CHENILLE TWIN BEDSPREADS, bright colors. (2) Est. 40-60
 - 221 AN AMERICAN HOOKED RUG, having snowflake, double diamond and geometric motifs, 6'9" x 6'8". Est. 200-300
 - 222 AN AMERICAN HOOKED RUG, having abstracted leaf, flower and scroll motifs, done in the high and low pile "Waldeboro" manner (shortened), 3'2" x 4'8". Est. 125-175
 - 223 TWO AMERICAN HOOKED RUGS, one with scroll corners centering a perched bird, and bearing the initials M.B. and dated 1918, the other with scroll design borders centering a double flower pot motif, respectively 22" x 35" and 24" x 41". (2) Est. 150-200
 - 224 TWO AMERICAN HOOKED RUGS, one with a multi-stripe parquet pattern, the other worked with a stepped geometric diamond motif, respectively 33" x 54" and 32" x 37". (2) Est. 80-120
 - 225 AN AMERICAN HOOKED RUG, having horseshoe, anchor and leaf motifs, 26" x 51". Est. 125-175
 - 226 THREE AMERICAN HOOKED RUGS, one with a rooster on striped ground, one with leaf designs and the third a demilune shape with rose motifs, largest, 23" x 39". Est. 100-150



[231]

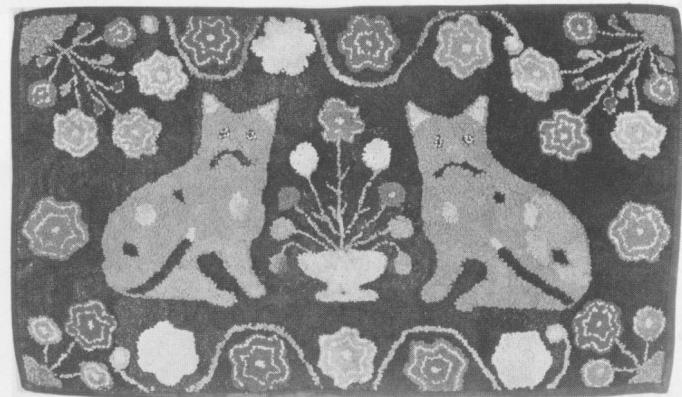
- 227 TWO AMERICAN HOOKED RUG RUNNERS, one with double rooster and flower pot motif, the other depicting two perched birds within a floral border, respectively 1'7" x 5'7" and 1'7" x 5'11". (2) Est. 80-120
- 228 THREE AMERICAN HOOKED RUGS, including one with an allover multi-stripe, an oval multi-stripe and another with bordered floral motif, largest 4'4" x 5'6". Est. 150-200
- 229 AN AMERICAN HOOKED RUG, having a geometric star pattern, worked in red, white and blue, 5'2" x 8'5". Est. 300-400
- 230 TWO AMERICAN HOOKED RUGS, one with scroll border and floral bouquet center, the other an oval, having a braided rag border and floral center, largest 26" x 42". (2) Est. 100-150
- 231 A PICTORIAL AMERICAN HOOKED RUG, 19th Century, depicting various houses, figures flora and fauna, 34" x 51". Est. 400-500
See illustration
- 232 TWO AMERICAN HOOKED RUGS, one a circular shape with sunburst border, and dove and floral center, the other with doves and the motto "Oiseaux", the first 37" diameter. (2) Est. 80-120
- 233 TWO AMERICAN HOOKED RUGS, one with a braided rag border centering a rabbit in a diamond motif, the other with a striped border centering a large branch of roses, respectively 26" x 40" and 31" x 51". (2) Est. 125-175
- 234 AN AMERICAN PICTORIAL HOOKED RUG, American, circa 1900, having a checkerboard border centering a cottage surrounded by flowering branches. Est. 300-400
- 235 AN AMERICAN HOOKED RUG, having an allover diagonal grid of overlapping squares, the centers of the gird with leaf sprigs, 5'8" x 8'2". Est. 300-400
- 236 TWO AMERICAN HOOKED RUGS, one a full and half course brick pattern, the other a diagonal cube pattern, respectively 4'4" x 6'1" and 2'7" x 4'6". (2) Est. 150-200
- 237 AN AMERICAN PICTORIAL HOOKED RUG, depicting a dog and cat resting by a garden wall; together with another hooked rug having shell and flower motifs, respectively, 22" x 38" and 27" x 59". (2) Est. 175-225
- 238 A FLORAL HOOKED RUG, the chain, link border surrounding a tan background, worked with flowers and leaves in red, tan, blue and green, 80" x 48". Est. 200-300
See illustration



[238 partial]

- 239 **TWO HOOKED RUGS**, the first having a mustard and red border surrounding a tan background worked in floral and vine motifs in green, red and brown, 52" x 33½"; the second with a multicolored rug with floral and scalloped designs, 50" x 30". (2) Est. 100-200
- 240 **TWO FLORAL HOOKED RUGS**, the first with center depicting flowers in a bowl with stylized triangular borders, 41" x 25", the second worked in a garland pattern, 41" x 25". (2) Est. 100-200
- 241 **A HOOKED RUG**, with multi-color marble veins and a border of leaves on blue background, 84" x 76"; together with two hooked scatter rugs. (3) Est. 200-300
- 242 **A GEOMETRIC HOOKED RUG**, with multicolored geometric devices in center with floral and leaf border, 103" x 54". Est. 150-200
- 243 **TWO PICTORIAL HOOKED RUGS**, the first depicting a cat in sage green, black and tan, 40" x 21"; the second having a horse surrounded by leaves, 38" x 29". (2) Est. 200-300
- 244 **A GEOMETRIC HOOKED RUG**, having multi-colored squares intersected by red lozenges with black triangle border, 70" x 49". Est. 100-200
- 245 **A LATTICE PATTERN HOOKED RUG**, worked in mustard, red, blue and brown, 84" x 68". Est. 75-125

- 246 **A FLORAL HOOKED RUG**, worked in beige, blue and red, the center bouquet on tan, with blue border, 42" x 20". Est. 60-80
- 247 **A PICTORIAL HOOKED RUG**, with a spaniel center surrounded by flowers and vines, 60" x 31". Est. 200-300
- 248 **A FLORAL HOOKED RUG**, the center worked with a bouquet surrounded by a circle of flowers, 45" x 30". Est. 60-90
- 249 **A FLORAL HOOKED RUG**, worked in grays, charcoal, salmon and red, 44" x 33". Est. 70-100
- 250 **A PAIR OF AMERICAN HOOKED RUGS**, 19th Century, having diagonal brick designs, 22" x 31". (2) Est. 70-100
- 251 **AN AMERICAN HOOKED RUG**, 19th Century, having a leaf design border around the centered motto "Sweet Home", 32" x 50". Est. 150-200
- 252 **AN AMERICAN HOOKED RUG**, having a laurel wreath motif centering a floral bouquet, 24" x 36". Est. 60-80
- 253 **AN AMERICAN HOOKED RUG**, 19th Century, having a geometric star design, 4'2" x 7'4". Est. 222-275



[254]

- 254 **A HOOKED RUG**, American, 19th Century, depicting two cats surrounded by flower motifs, 22" x 36". Est. 300-400
See illustration
- 255 **TWO AMERICAN HOOKED RUGS**, 19th Century, both having a rose and leaf motif, 2'6" x 5'0" and 1'6" x 6'0". (2) Est. 200-300
- 256 **TWO AMERICAN HOOKED RUGS**, 19th Century, both with floral bouquet centers, 30" x 53" and 25" x 35". (2) Est. 175-225
- 257 **AN AMERICAN HOOKED RUG**, 19th Century, depicting cottages with fences and trees; together with a demi-lune "Welcome" hooked rug, largest 30" x 42". (2) Est. 200-300

- 258 AN AMERICAN HOOKED RUG, 19th Century, depicting two cats centered in a floral border, 25" x 34". Est. 275-350
- 259 AN AMERICAN HOOKED RUG, 19th Century, having a cornucopia design; together with a "Bonsoir" motto hooked rug, first, 26" x 43". (2) Est. 100-150
- 260 AN AMERICAN FELT TABLE RUG, 19th Century, of elongated hexagonal shape, circular field and teardrop border, 34" x 50". Est. 80-120
- 261 AN AMERICAN HOOKED RUG, 19th Century, worked in a diamond basket weave motif, 4'3" x 5'7". Est. 350-450
- 262 AN AMERICAN HOOKED RUG, 19th Century, having a large floral garlands centering a vase of large roses, 2'1" x 5'6". Est. 200-300
- 263 AN AMERICAN OVAL HOOKED RUG, 19th Century, having a floral garland and bow border centering an urn with bouquet, 3'3" x 5'8". Est. 250-350
- 264 THREE AMERICAN HOOKED RUGS, including a large diamond pattern, a small diamond pattern and an oval with floral design, largest 21" x 41". (3) Est. 125-175
- 265 THREE AMERICAN HOOKED RUGS, two with floral motifs, and the third an abstract linear pattern, largest 29" x 58". (3) Est. 200-350
- 266 AN AMERICAN HOOKED RUG RUNNER, 19th Century, having scroll and floral motifs, 1'10" x 11'8". Est. 200-300
- 267 TWO AMERICAN DIAGONAL GEOMETRIC PATTERN HOOKED RUGS, largest 2'11" x 5'9". Est. 125-175
- 268 THREE AMERICAN ANIMAL MOTIF HOOKED RUGS, 19th Century, two depicting dogs, and a third depicting a striped cat, largest 28" x 43". (3) Est. 250-350
- 269 TWO AMERICAN HOOKED RUGS, 19th Century, one a Waldeboro type with floral and scroll motifs and the other an allover leaf motif, the first 28" x 46". (2) Est. 175-225
- 270 TWO AMERICAN HOOKED RUGS, 19th Century, one with leaf design, the other with leaves in squares design, 2'7" x 5'8" and 2'2" x 6'6". (2) Est. 125-175
- 271 AN AMERICAN GEOMETRIC HOOKED RUG, American, 19th Century, having a linear striped parquet pattern, 4'4" x 6'7". Est. 125-175

CONTINENTAL AND ENGLISH FURNITURE

- 272 A WALNUT CHEST OF TWO SMALL DRAWERS, Italian, 19th Century, three-quarter gallery, height 30", width 24", depth 18". Est. 600-900
- 273 A QUEEN ANNE STYLE PLATE GLASS WALL MIRROR, with wide blue glass border; together with a similar hexagonal mirror, height 27", width 16". (2) Est. 300-400

- 274 A GEORGE III MAHOGANY DESK, English, three-quarter gallery, three drawers, square tapering legs, height 34", width 48", depth 23". Est. 400-600

PROPERTY OF ANOTHER OWNER

- 275 A FINE NORTH GERMAN BAROQUE INLAID OAK CHEST, second half of the 17th Century, the front of breakfront form with three inlaid panels depicting Roman soldiers and a muse, each flanked by Doric pilasters and surmounted pediments, the sides, top and front with panels of arabesques and hunting scenes, raised on eight bun feet, the interior fitted at one end with a box with two drawers inlaid with arabesques, the strap hinges painted with polychrome foliage and masks, the hasp plate painted with arms and T.B.D. 1673, the sides with gilt metal carrying handles, with key, length 71", depth 30", height 43".

The inlaid figures are based on printed designs by Hendrik Goltzius (1558-1616). The arabesques are based on designs by Hans Brosamer (1506-1554).

For similar examples, see Kreisel, Die Kunst des Deutschen Möbels, 1968, I, figs. 233, 240, 241. Est. 30,000-40,000

See illustrations

PROPERTY FROM THE ESTATE OF ALICE A. DeLAMAR



[275A]

- 275A A MARIA THERESA STYLE GLASS WALL MIRROR, with a sunburst pediment, matching border, height 34", width 23". Est. 500-700
See illustration
- 276 A GEORGIAN STYLE BLACK AND RED PAINTED SLANT FRONT DESK, with three lower drawers, gilt scroll and figural motif, height 38", width 24", depth 18". Est. 300-450



[275]



[275 detail]

- 277 A PROVINCIAL STYLE WALNUT TWO TIER TABLE; together with a walnut occasional table. (2) Est. 200-300
- 278 NO LOT.
- 279 A VICTORIAN MAHOGANY OPEN ARMCHAIR, American, 19th Century, upholstered in yellow fabric. Est. 150-200
- 280 THREE ASSORTED FOOTSTOOLS, two with needlepoint tops, one with embroidered top. (3) Est. 150-200
- 281 A PAIR OF PROVINCIAL STYLE WALNUT BERGERES, 19th Century, upholstered in orange fabric. Est. 600-900
- 282 THREE ITALIAN NEOCLASSICAL FRUITWOOD SIDE CHAIRS; together with a Provincial walnut pot table with hinge top, *table height 18", width 19", depth 18"*. (4) Est. 300-400



[283]

- 283 A PROVINCIAL WALNUT SERVER, French, 19th Century, molded top above frieze fitted with two drawers, cabriole legs, *height 31", width 50", depth 16"*. Est. 600-900
See illustration
- 284 A SMALL CHIPPENDALE OAK DOWRY CHEST, English, 18th Century, hinge top over paneled front, lower drawer, shaped feet, *height 21", width 24", depth 14"*. Est. 300-500
- 285 A PROVINCIAL WALNUT BEDSIDE TABLE, with two drawers; together with a ladder back side chair, *height 23", width 14", depth 14"*. (2) Est. 300-400
- 286 A PROVINCIAL STYLE WALNUT LADDER BACK SIDE CHAIR, rush seat; together with a child's chair. (2) Est. 150-200
- 287 A QUEEN ANNE STYLE PLATE GLASS WALL MIRROR, with blue glass border, the center etched with two baskets of flowers, rosette border, *height 26", width 60"*. Est. 400-600

- 288 A PAINTED SPANISH MARRIAGE CHEST, decorated with figures, animals, etc., *height 13", width 32", depth 19"*. Est. 300-400



[289]

- 289 A PROVINCIAL FRUITWOOD SIDE BOARD, French, 18th Century, plank top, two pullout front panels carved with basket of flowers, *height 28", width 33", depth 26"*. Est. 1500-2000

See illustration

- 290 A SET OF VICTORIAN STYLE CAST METAL GARDEN FURNITURE, consisting of a large settee, a small settee and six chairs. (8) Est. 700-1000
- 291 A PAIR OF MATCHING LOW TABLES. Est. 200-300
- 292 THREE SIMILAR TABLES. Est. 200-300
- 293 A PINE CAPTAIN'S CHAIR, 19th Century, with continuous arm, plank seat. Est. 150-200
- 294 A PROVINCIAL FRUITWOOD BEDSIDE TABLE, 19th Century, with three-quarter gallery. Est. 200-300
- 295 A VICTORIAN MAHOGANY SETTEE, upholstered in rose fabric, pierced pediment, *length 54"*. Est. 100-200
- 296 THREE MISCELLANEOUS FOOTSTOOLS, one with cat needlepoint top. (3) Est. 75-125
- 297 A FRENCH PROVINCIAL LOUIS XV STYLE WALNUT ARMOIRE, with single panel door, carved with leaves and flowers, raised on short cabriole legs, *height 84", width 44"*. Est. 1000-1500
- 298 A PAINTED AND DECORATED THREE TIER MUFFIN STAND. Est. 20-30
- 299 A QUEEN ANNE STYLE WALNUT COURTING MIRROR, having a shaped cresting and mirror strips forming outset corners, *height 27", width 19"*. Est. 250-350

- 300 A RENAISSANCE STYLE WALNUT LOW TABLE, Italian, 18th Century, with molded oblong top, the frieze with two cupboard doors, raised on trestle supports, *height 20", width 18", depth 13"*. Est. 300-400
- 301 A RENAISSANCE STYLE WALNUT OPEN ARM-CHAIR, Italian, 18th Century, the oblong upholstered backrest in a leaf carved frame, raised on blocked, turned and stretched legs. Est. 600-900
- 302 A WALNUT STOOL, Italian 18th Century, the molded seat on blocked and turned legs joined by low box stretchers, *height 17", width 25", depth 15"*. Est. 500-700



[303]

- 303 TWO RENAISSANCE STYLE WALNUT STOOLS, Italian, 18th Century, having molded rectangular back with a top with double teardrop hand grip, raised on blocked and turned legs joined by a stretcher, *height 20", width 19", depth 11"*. (2) Est. 1400-1800

See illustration

- 304 AN OAK FOOTSTOOL, possibly English, 18th Century, of oblong form, raised on ring turned legs, *height 7½", width 15", depth 10"*. Est. 50-70

- 305 A LOUIS IV STYLE TURNED WALNUT STOOL, having an oblong seat needlepointed with a cat on a cushion raised on blocked, turned and stretchered legs, *height 17", width 24", depth 17"*. Est. 350-500

- 306 TWO TURNED WALNUT STOOLS, Italian, 18th Century, each with oblong seats upholstered in red velvet, and raised on blocked and turned legs, one with turned stretchers, one with plain stretchers, *height 16", width 14", depth 11"*. Est. 1000-1200
See illustration

- 307 A LOUIS XVI STYLE WALNUT BERGERE, upholstered in blue fabric, raised on round tapering fluted legs. Est. 100-200



[306]

- 308 A WALNUT BOOKCASE CABINET, having five banks of adjustable open shelves above six panel doors, raised on plinth base, *height 93", width 112", depth 10"*. Est. 1000-1500
- 309 A RENAISSANCE STYLE WALNUT SMALL DROP LEAF TABLE, Italian, 18th Century, having a round top above a frieze fitted with a panel drawer at each end, on vase cut trestle supports with stretcher, *height 23½", diameter open 29"*. Est. 1200-1500
- 310 A RENAISSANCE STYLE WALNUT CREDENZA, Italian, 18th Century, having a paneled frieze drawer above a drawer flanked by panels, and a lower drawer, raised on bracket feet, *height 36", width 24", depth 12"*. Est. 400-500
- 311 AN ITALIAN WALNUT STOOL, 18th Century, having a molded octagonal seat pierced with a handgrip, on vase cut trestle supports, *height 19", width 18", depth 11*. Est. 350-500
- 312 AN ITALIAN WALNUT SCABELLO, 18th Century, having cartouche shaped back rest, molded octagonal seat, raised on block and baluster turned legs joined by low box stretchers. Est. 500-600
- 313 A PAIR OF ITALIAN WALNUT SIDE CHAIRS, 18th Century, having an open rectangular back with scroll crest rail, the molded seat raised on blocked and turned legs with stretchers. (2) Est. 400-600
- 314 AN ITALIAN NEOCLASSICAL FRUITWOOD CANAPÉ, 19th Century, having a rectangular form and raised on square tapering legs, headed with a rosette block, *length 75"*. Est. 600-900
- 315 AN ITALIAN RENAISSANCE STYLE PAINTED AND GILDED WALL MIRROR, having a beaded frame with vine motif, *height 27", width 23"*. Est. 650-850
- 316 A SPANISH CARVED WALNUT BENCH, having a spindled back with strapwork carved panel crest rail, square legs, wrought iron braces, *height 38", width 44", depth 13"*. Est. 500-700

- 317 A SPANISH PAINTED AND DECORATED MARRIAGE CHEST, having a domed lid, painted with flowers and birds, *height 13", width 27", depth 14"*. Est. 300-400
- 318 A REGENCY STYLE BLACK LACQUER AND PARCEL GILT SIDE CHAIR, with brass handle on crest rail. Est. 35-50
- 319 A PINK UPHOLSTERED CLUB CHAIR, channel back. Est. 30-50
- 320 A WILLIAM AND MARY STYLE OVAL TABLE, with trestle base; together with a Queen Anne style occasional table and an oblong table with stretchers, *19" x 23" x 15"; 18" x 22" x 12"; 22" x 18" x 8" (closed)*. (3) Est. 300-400
- 321 A RENAISSANCE STYLE WALNUT TABLE, 18th Century, having a molded oblong top resting on a trestle base with fluted supports, *height 21", width 28", depth 20"*. Est. 600-800
- 322 A SPANISH LEATHER COVERED DOMED CHEST, decorated with animals and flowers in squares, wrought iron hardware, *height 12", width 17", depth 10"*. Est. 300-400
- 323 A RENAISSANCE STYLE CHEST, hinged top, the front with fluted frieze, *height 20", width 25", depth 13"*. Est. 150-250



[324]

- 324 A RENAISSANCE STYLE CARVED WALNUT TABLE, the molded top above a vine carved frieze fitted with one drawer, the legs with baluster and vase turning, *height 33", width 33", depth 20"*. Est. 350-500

See illustration



[327]

- 325 A RENAISSANCE STYLE WALNUT SIDE TABLE, 18th Century, the molded top hung with two small drawers, on turned legs and H stretchers, height 27", width 41", depth 16".
Est. 600-900
- 326 A RENAISSANCE STYLE WALNUT DWARF CHEST, one piece, of oblong form, hinged lid, molded base, paw feet, height 6", width 31", depth 7".
Est. 400-600
- 327 A RENAISSANCE STYLE WALNUT CUPBOARD, Italian, 18th Century, in three parts, the top surmounted by a shallow guilloche carved "chest" with hinged lid, the high double paneled back carved with strapwork and rosettes, the middle with a pair of doors, the lower section of table form with frieze drawer, columnar supports and platform base, height 57", width 41", depth 19".
Est. 2000-3000

See illustration

- 328 A RENAISSANCE STYLE WALNUT SETTEE, of L-form, paneled back, on trestle supports, green upholstered cushion seat.
Est. 200-300
- 329 FOUR SPANISH WALNUT AND OAK SIDE CHAIRS, 18th Century, each with tapering and molded upright backs with leaf scroll finial, upholstered seat, raised on stretchered legs.
Est. 600-900

- 331 A SPANISH PAINTED AND DECORATED MARRIAGE CHEST, the black ground painted with landscape, animal and bird motifs, (as is), height 13", width 32", depth 18".
Est. 400-600

- 332 A VENETIAN STYLE GILT AND PAINTED WALL MIRROR, having an arched cresting centering gilt scrolls, height 40", width 26".
Est. 300-400

- 333 A PAIR OF CARVED WALNUT OPENFRONT BOOK-CASES, each with a molded and dentiled cornice, the shelves between paneled stiles carved with tasselled drapery, raised on paw feet, height 84", width 33", depth 13½".
Est. 1800-2200

- 334 A BIEDERMEIER FRUITWOOD COMMODE, Austrian, circa 1820, having a black marble top above a case fitted with four drawers, fluted stiles, bracket feet, height 35", width 38", depth 21". (Marble as is)
Est. 1000-1500

See illustration

- 335 A SPANISH WALNUT LOW TABLE, 18th Century, the oblong top above a panelled frieze fitted with two drawers, the lower section with two doors, raised on scroll cut supports, height 28", width 49", depth 23".
Est. 1800-2200

- 336 A FLEMISH GILT WOOD LOW STOOL, 17th Century, on turned, x-stretchered legs, height 10", width 21", depth 13".
Est. 400-500

- 337 A PAIR OF RENAISSANCE STYLE CHOIR BOY'S CHAIRS, upholstered seats and backs on turned front leg.
Est. 200-300



[334]

- 338 A RENAISSANCE STYLE WALNUT SMALL TABLE, the molded top above an arched frieze, single drawer, on blocked and turned legs, height 20", width 18", depth 13".
Est. 300-500
- 339 A RENAISSANCE STYLE WALNUT OCCASIONAL TABLE, splayed legs, ball feet, height 18", width 11", depth 10".
Est. 600-700
- 340 AN EBONIZED BABY GRAND PIANO, with bench, length 5'.
Est. 2000-3000
- 341 A STEINWAY & SON BABY GRAND PIANO IN MAHOGANY CASE, #192723, W3685, length 5'5".
Est. 4000-5000

AMERICAN FURNITURE

- 342 A TURNED PINE LOW TABLE, with single drawer; together with a pine hexagonal candlestand, an occasional table with drawer, and a round-about chair. (4)
Est. 200-300
- 343 A FEDERAL MAPLE FOUR-POSTER BEDSTEAD, circa 1815, the rear posts spirally turned, the front posts plain, centering a headboard, tester, height of posts 76", width 55", length 78".
Est. 1000-1500
- 344 A PINE YARN WINDER; together with a footstool, a bench, a butter churn and a tall table with handgrip. (5)
Est. 200-300
- 345 A FEDERAL TIGER MAPLE FOUR-POSTER BEDSTEAD, circa 1820, the tapering footposts and headposts centering a head board, height of posts 76", width 55", length 75".
Est. 2200-2800

- 346 AN AMERICAN EMPIRE MAHOGANY AND TIGER MAPLE CHEST, 19th Century, having a shaped splash board over a case, fitted with four wide drawers, flanked by pineapple carved pilasters, turned legs, *height 48", width 43", depth 20"*. Est. 1000-1200
- 347 A FEDERAL MAPLE AND TIGER MAPLE BEDSIDE CABINET, 19th Century, two small drawers, one wide drawer, turned supports, *height 25", width 18", depth 23"*. Est. 400-600
- 348 A QUEEN ANNE STYLE MAPLE LADDER BACK SIDE CHAIR; together with a ladder back child's chair. (2) Est. 300-400
- 349 A PINE BEDSIDE TABLE, with three drawers; together with a Windsor style captain's chair. (2) Est. 200-300
- 350 A MAPLE BEDSIDE TABLE, with six small drawers, *height 24"*. Est. 75-125
- 351 A MAPLE CANDLESTAND; together with a side table, single drawer, *height of candlestand 27"*. (2) Est. 200-300
- 352 A COUNTRY MAPLE SIDE TABLE, 19th Century, with single drawer, *height 29"*. Est. 200-300
- 353 A PINE VITRINE ON STAND, 19th Century, the upper section with two glazed doors over eight drawrs, the lower section with three drawers, *height 73", width 40", depth 22"*. Est. 300-400
- 354 AN AMERICAN EMPIRE MAHOGANY MINIATURE CHEST ON CHEST, 19th Century, two small and six wide drawers, *height 36", width 18", depth 11"*. Est. 300-400
- 355 A MAPLE SPECIMEN CHEST OF EIGHT DRAWERS, *height 36", width 18", depth 11"*. Est. 200-300
- 356 A QUEEN ANNE MAPLE CHEST, 18th Century, molded top above five drawers, raised on ball feet, *height 46", width 35", depth 18"*. Est. 1500-2000
- 357 A COUNTRY MAPLE CHEST OF TWO SMALL AND ONE LARGE DRAWER, 19th Century, *height 29", width 42", depth 17"*. Est. 400-600
- 358 AN AMERICAN EMPIRE MAPLE AND CURLY MAPLE TABLE, 19th Century, two small and one wide drawer, sandwich glass knobs, *height 26", width 23", depth 17"*. Est. 200-300
- 359 A PINE OPEN FRONT BOOKCASE, early 19th Century, two lower cupboard doors; together with a maple bookshelf, *the cabinet height 42", width 29", depth 11"*. (2) Est. 200-300
- 360 A PAIR OF TIGER MAPLE DAY BEDS, 19th Century, scroll ends, *length 80", width 37"*. Est. 300-500
- 361 TWO ASSORTED LADDER BACK SIDE CHAIRS, one with rush seat, one with splint seat. Est. 100-150
- 362 A PAINTED PINE BLANKET CHEST, 19th Century, decorated with ovals painted with flowers (missing feet), *height 14", width 32", depth 12"*. Est. 200-300
- 363 A PINE FIVE DRAWER CHEST; together with a pine open front bookcase, *height 39", width 27"*. (2) Est. 200-300
- 364 FOUR ASSORTED PINE BEDSIDE TABLES, 19th Century, including a pair of open front bookcases, *height 25", width 21", depth 9"*. Est. 400-600
- 365 AN ENGLISH PINE ETAGERE, 19th Century, two open shelves, two lower cupboard doors, *height 43", width 30", depth 12"*. Est. 200-300
- 366 AN ENGLISH PINE DRESSING TABLE, 19th Century, three drawers, *height 28", width 40", depth 20"*. Est. 200-300
- 367 A FEDERAL BLACK LACQUERED AND GILT OVER-MANTEL MIRROR, 19th Century, with eglomise insert of two ladies, *height 35", width 15"*. Est. 150-200
- 368 A TIGER MAPLE FOUR POSTER BEDSTEAD, 19th Century, with tester, *length 75", width 55"*. Est. 700-900
- 369 A MAPLE AND TIGER MAPLE BEDSIDE TABLE, both 19th Century, with single drawer; together with a maple X-base candelstand, *table height 22", width 20", depth 15"; candelstand height 26"*. (2) Est. 300-400
- 370 A FEDERAL BIRDS-EYE MAPLE BEDSIDE TABLE, 19th Century, single drawer, *height 27", width 18", depth 15"*. Est. 300-450
- 371 A CURLY MAPLE SIDE CHAIR, 19th Century, with rush seat; together with a curly maple bedside table, single drawer, *table height 28", width 17", depth 12"*. (2) Est. 200-300
- 372 A FEDERAL MAHOGANY DRESSING MIRROR, 19th Century, bow front, three small drawers, *height 20", width 22"*. Est. 200-300
- 373 A LATE FEDERAL MAPLE AND TIGER MAPLE CHEST, of two small and three large drawers, *height 41", width 36", depth 15"*. Est. 300-500
- 374 A PINE COVERED STORAGE BOX, 19th Century, *diameter 10"*. Est. 75-125
- 375 A PINE BEDSIDE TABLE, with single drawer, a maple candelstand together with a maple four drawer low chest, *chest height 15", width 35", depth 9½"*. (3) Est. 200-300
- 376 AN OAK WOOD BIN, 19th Century, paneled sides, iron hardware, *height 15", width 24", depth 17"*. Est. 200-300
- 377 A FEDERAL TIGER MAPLE CONSOLE TABLE, 19th Century, single drawer, square tapering legs, *height 29", width 25", depth 17"*. Est. 200-300



[382]

- 378 A PINE BUTLER'S SECRETARY, 19th Century, two glazed doors above three large pigeon holes, two lower doors, *height 59", width 30", depth 15"*. Est. 300-500
- 379 A FEDERAL STYLE GILT CARVED WOOD TABERNACLE WALL MIRROR, 19th Century, with eglomisé panel insert of young child, *height 33", width 16"*. Est. 100-150
- 380 A PINE BEDSIDE TABLE WITH SINGLE DRAWER, 19th Century; together with a gilt frame wall mirror and a pine side chair, *mirror 22" x 29", table height 22", width 17", depth 15"*. (3) Est. 200-300
- 381 A CHIPPENDALE STYLE MAPLE AND PINE MINIATURE CHEST ON CHEST, with three small and two wide drawers, bracket feet, *height 38", width 21", depth 9"*. Est. 300-400
- 382 AN AMERICAN EMPIRE STYLE MAPLE AND TIGER MAPLE MINIATURE CHEST, 19th Century, having four drawers, columnar decoration, *height 23", width 20", depth 13"*. Est. 300-500

See illustration

- 383 A PINE WINDSOR STYLE ARM CHAIR, 19th Century, plank seat, spindle back. Est. 400-600
- 384 A CHIPPENDALE STYLE MAPLE CHEST, 19th Century, molded top over seven drawers, shaped bracket feet, *height 46", width 38", depth 18"*. Est. 600-900

See illustration



[384]

- 385 A COUNTRY PINE CHEST OF FOUR GRADUATED DRAWERS, 19th Century, bracket feet, *height 41", width 37", depth 16"*. Est. 300-400
- 386 A COUNTRY PINE HANGING SHELF WITH TWO DRAWERS; together with a pine storage cupboard with door and three side drawers, *shelf height 33", width 25", cupboard height 30", width 29", depth 13"*. (2) Est. 300-400
- 387 A PINE BEDSIDE TABLE WITH TWO DRAWERS; together with a Chippendale style wing arm chair upholstered in blue plaid fabric, *table height 23", width 19", depth 16"*. (2) Est. 200-300
- 388 A COUNTRY PINE WORK TABLE, 19th Century, plank top over open shelf with lower drawer, *height 24", width 24", depth 18"*. Est. 150-200
- 389 A COUNTRY PINE DISH TOP LAMP TABLE, single drawer, turned feet, *height 28", width 22", depth 17"*. Est. 200-300
- 390 A PINE AND IRON MOUNTED TRAVELING CHEST, 19th Century, dome top opening to reveal till, the whole on trestle base, *height 32", width 32", depth 17"*. Est. 300-500
- 391 A COUNTRY PINE TABLE BENCH, with shaped ends, plank seat, the top tilting to form the bench, *height 30", width 54", depth 30"*. Est. 300-500



[393]

- 392 THREE PINE SPINDLE BACK SIDE CHAIRS, plank seats; together with a pine bench. (4) Est. 150-200

- 393 A PINE HUTCH, 18th Century, having a scallop top above three open shelves, two lower cupboard doors, plinth feet, height 68", width 58", depth 20". Est. 1000-1500

See illustration

- 394 A QUEEN ANNE TURNED MAPLE TAVERN TABLE, 18th Century, with plank top over deep apron, all supported by turned stretchers and legs, height 24", width 31", depth 20". Est. 600-900

- 395 A SMALL PINE BENCH, with high back. Est. 100-200

- 396 A CARVED PINE CHILD'S SLANT FRONT DESK, two lower drawers, height 33", width 25", depth 13". Est. 200-300

- 397 TWO PINE HIGH BACK BENCHES, plank seats, height 48", width 33"; and height 58", width 44". Est. 300-500

- 398 A FEDERAL TIGER MAPLE CORNER WASHSTAND, 19th Century, having shaped splash board, upper shelf fitted for bowl, lower shelf, single center drawer and two dummy drawers, height 37", width 24", depth 17". Est. 400-600

See illustration

- 399 A LATE FEDERAL PINE CONSOLE TABLE, 19th Century, having shaped top over frieze fitted with single drawer, height 27", width 36", depth 18". Est. 300-400

- 400 A PINE HANGING SHELF, with two drawers, height 34", width 22". Est. 150-200

- 401 A FEDERAL GILT CARVED WOOD TABERNACLE WALL MIRROR, with eglomisé insert of a house, pilaster decoration, height 27", width 15". Est. 100-150

- 402 A PAIR OF MAPLE TWIN BEDSTEADS. Est. 100-200

- 403 A CHIPPENDALE STYLE PINE CHEST OF FOUR DRAWERS, 19th Century, with bracket feet, height 36", width 32", depth 15". Est. 300-400

- 404 A PAINTED PINE DOWRY CHEST; together with a pine and iron basket and a painted Hitchcock style side chair. (3) Est. 200-300

- 405 AN UNUSUAL PINE CORNER CUPBOARD, 19th Century, having a molded cornice above a glazed door and lower panel door, raised on tall plinth feet, height 77", width 34", depth 18". Est. 500-700

See illustration

- 406 THREE FEDERAL STYLE TABERNACLE WALL MIRRORS, two with ebonized and gilt frames with eglomisé insert, one in mahogany with eglomisé insert (as is). (3) Est. 400-600



[398]



[405]

- 407 A COUNTRY PINE HINGE TOP CONSOLE TABLE, 19th Century, single drawer, height 30", width 36", depth 17½". Est. 300-400
- 408 A QUEEN ANNE STYLE PINE LADDER BACK NURSING CHAIR, rush seat; together with a maple single rope bedstead. (2) Est. 200-300
- 409 A FEDERAL TIGER AND BIRDS-EYE MAPLE DRESSING TABLE, circa 1820, having shaped splash board over step back with two small drawers, and lower single drawer, turned supports, height 29", width 33", depth 16". Est. 500-700
See illustration
- 410 A QUEEN ANNE STYLE PINE CANDLESTAND, with wooden gallery; together with a pine footstool, upholstered top and a walnut footstool, needlepoint top. (3) Est. 150-200
- 411 A VICTORIAN PINE SERVER, having two open shelves above two small drawers and two lower open shelves flanked by turned pilasters, height 45", width 33", depth 11". Est. 300-400
- 412 A COUNTRY PINE SERVER, 19th Century, having two open shelves, three drawers, two lower cupboard doors, height 59", width 43", depth 15". Est. 600-800
- 413 A PINE SMALL TAVERN TABLE, 18th Century, having three-quarter gallery, single drawer on end, turned supports, height 23", width 20", depth 14". Est. 300-400

- 414 A WINDSOR STYLE WALNUT COMB BACK ARM CHAIR, 19th Century, plank seat. Est. 200-300
- 415 A PINE BENCH, with dish top shaped supports, height 17", width 37", depth 17". Est. 150-200
- 416 A QUEEN ANNE STYLE MAPLE CANDLESTAND; together with a maple footstool, table height 18", diameter 16". (2) Est. 100-150
- 417 A QUEEN ANNE STYLE BANNISTER BACK PINE SIDE CHAIR, 19th Century, turned supports, rush seat. Est. 200-300
- 418 A COUNTRY MAPLE BEDSIDE TABLE, 19th Century, with single drawer, turned supports, stretcher, height 25", width 26", depth 17". Est. 150-200
- 419 A MAPLE OCCASIONAL TABLE, with drawer and undershelf; together with a pine low table and book stand, table height 28", width 16", depth 16". (3) Est. 125-175
- 420 TWO COUNTRY PINE DAY BEDS, with scroll arms, upholstered cushion seat, length 72", depth 24". Est. 150-200
- 421 TWO MAPLE MIXING BOWLS, on turned stands. (2) Est. 150-200
- 422 A COUNTRY STYLE MAPLE LADDER BACK ARM-CHAIR, 19th Century, rush seat. Est. 150-200



[409]



[424]

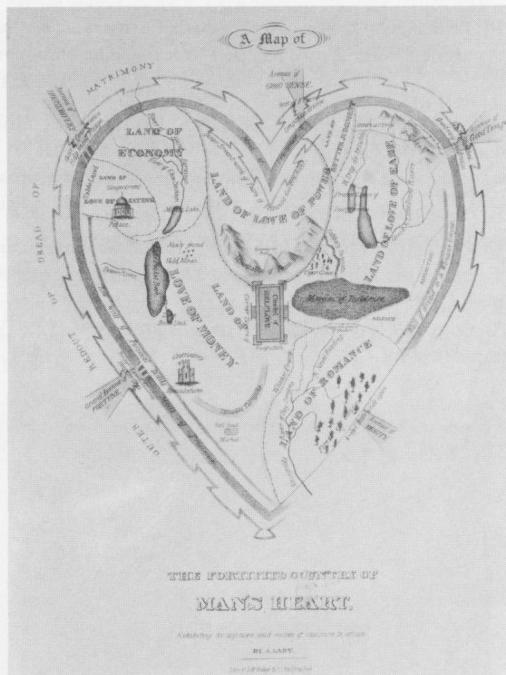
- 423 A WINDSOR STYLE PINE OPEN ARMCHAIR, 19th Century, seven spindle back, plank seat. Est. 300-500
- 424 A QUEEN ANNE PINE SERVER, 18th Century, molded top, two drawers, cabriole legs with pad feet, height 35", width 66", depth 19". Est. 1500-2000
See illustration
- 425 FOUR ASSORTED PINE TALL STOOLS. (4) Est. 100-150
- 426 A PINE LOW TABLE, with single drawer; together with a pine double chair back settee, rush seat and pine bench fitted with drawer. (3) Est. 200-300
- 427 A PINE HUTCH, having two upper drawers above an open shelf and two lower doors, height 60", width 40", depth 16". Est. 300-400
- 428 A COUNTRY PINE WORK TABLE, hinge top, lower drawer, height 29", width 30", depth 13". Est. 200-300
- 429 A PINE BENCH, 19th Century, height 20", width 25", depth 11". Est. 75-125
- 430 A PINE HANGING CABINET, single glass door, 28" x 22"; together with a pine four drawer bedside chest. (2) Est. 100-200
- 431 A MAPLE CANDLESTAND, hexagonal shaft, tripod base. Est. 100-200
- 432 AN AMERICAN COUNTRY PINE SIX-BOARD BLANKET CHEST, 19th Century, painted green, with swag decoration on front, marbelized interior, height 36". Est. 300-400
- 433 A LATE FEDERAL MAHOGANY BOW FRONT CHEST OF FOUR WIDE DRAWERS, flanked by half round pilasters, height 34", width 40", depth 22". Est. 300-400
- 434 A FEDERAL STYLE MAHOGANY BEDSTEAD, 19th Century, with ball finials and leaf carving on posts. Est. 150-200

- 435 A CHERRY HANGING BOOKCASE, 19th Century, having five graduated open shelves above two drawers, on scroll cut bracket feet, height 48", width 29", depth 10". Est. 300-500
- 436 A COUNTRY PINE CHEST OF TWO DRAWERS, American, 19th Century, raised on turned legs, height 29", width 34", depth 17". Est. 300-500
- 437 A FEDERAL CHERRY SECRETARY, circa 1810, the upper section with three small drawers, above a cupboard door, the lower section with fold over writing flap, three long graduated drawers, serpentine lower apron, the whole raised on turned legs, height 46", width 39", depth 18". Est. 1000-1500

PAINTINGS, PRINTS AND PHOTOGRAPHS

- 438 FOUR GERMAN WATERCOLORS, depicting water, fire, earth and Africa. (4) Est. 100-200
- 439 NO LOT.
- 440 FIVE MISCELLANEOUS COLORED LITHOGRAPHS, including, *The Favorite Greyhound; Love, Purity & Fidelity; The Drunkards Progress; Love is The Lightest; God Bless This Home.* (5) Est. 70-90
- 441 CURRIER & IVES LITHOGRAPHS, *The Three Greedy Kittens; The Three Jolly Kittens.* (2) Est. 75-125
- 442 SIX CURRIER & IVES LITHOGRAPHS, including, *My Darling Boy & My Darling Girl; Fruits of The Seasons; Strawberries, Sons of Temperance; Daughters of Temperance.* (6) Est. 150-200
- 443 SEVEN CURRIER & IVES LITHOGRAPHS, including, *Ready For a Call; Billiards - A Kiss; Froze Together; Floras Bouquet; Puppies; Cats; The Tree of Life.* (7) Est. 150-200
- 444 FIVE MISCELLANEOUS COLORED ENGRAVINGS of floral studies. (5) Est. 50-70
- 445 FOUR DECORATIVE PRINTS, including two depicting flowers after D.W. Sargent. (4) Est. 40-80
- 446 FIVE DECORATIVE PRINTS, including four depicting young girls. (5) Est. 50-100
- 447 FOUR DECORATIVE PRINTS depicting young ladies: their active and passive pursuits. (4) Est. 50-100
- 448 FIVE DECORATIVE PRINTS, depicting cats and dogs, exemplifying the active or contemplative life. (5) Est. 50-100
- 449 HENRY FALKNER, American, 20th Century, *Cat*, signed Falkner 1/r, oil on masonite, 17" x 22½". Est. 150-250
- 450 A MISCELLANEOUS GROUP OF FOUR PHOTOGRAPHS. (4) Est. 40-60
- 451 A MISCELLANEOUS LOT OF PRINTS. Est. 80-120

- 452 PIERO AVERSA, Italian, 20th Century, *To Pineapple with Love*, signed Piero Aversa, l/r, oil on panel, $5\frac{1}{2}'' \times 7''$.
Provenance: Palm Beach Galleries, Palm Beach, Florida
Est. 50-75
 - 453 A.F. DANTON, R.A., British, 20th Century, *An American Twenty-Dollar Bill*, signed A.F. Danton, l/l, oil on canvas, $10'' \times 12''$.
Note: signed and dated 1906 on verso. Est. 150-250
 - 454 JEANNE JONES WATTS JACKSON, *Deer with Sequins*, drawing and collage, initialed l/r, $6'' \times 5''$. Est. 50-70



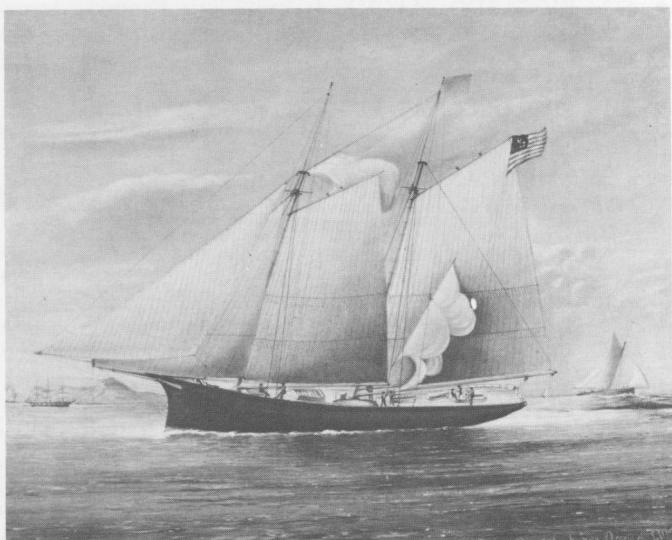
[455]

- 455 D.W. KELLOGG & CO., American, 19th Century, A Pair of Prints: Maps of Men and Women's Hearts, colored lithograph, both $13\frac{1}{4}$ " x $9\frac{1}{4}$ ". Est. 300-500
See illustration of one
 - 456 AMERICAN SCHOOL, 19th Century, Cat Breaking Through a Canvas, oil on canvas, 18" x 22". Est. 400-600
See illustration
 - 457 AMERICAN SCHOOL, 19th Century, The Yacht "Fleetwing" of New York, signed L. Manso, l/r, oil on canvas, 20" x 25". Note: Titled l/r, inscribed: Owned By Matt** Osgood l/r.
Provenance: Kennedy Galleries. Est. 1200-1600
See illustration
 - 458 AMERICAN SCHOOL, 19th Century, Floral Still Life, oil on canvas. Est. 75-100



[456]

- 459 A GROUP OF THREE WORKS: Two by Henry Falkner, the other an illustration. (3) Est. 80-120
 - 460 AMERICAN SCHOOL, 20th Century, *Portrait of a Lady in An Evening Gown*, signed illegibly l/l, oil on canvas, 23" x 19". Est. 150-250
 - 461 RICCARDO MAGUI, Italian, 20th Century, *Grapes*, signed Riccardo Magui, l/l, gouache on paper mounted on masonite, 18¾" x 27".
Note: dated 1955 on verso Est. 80-120



[457]

- 462 LESLIE BENSON, American, 20th Century, *The De Lamar House, Weston, Connecticut*, signed Leslie Benson, 1946, oil on canvas, 19½" x 23". Est. 50-75
- 463 AMERICAN SCHOOL, 20th Century, *Portrait of a Girl with Her Pet Dog*, signed illegibly l/l, oil on canvas, 28" x 24". Est. 100-200
- 464 A GROUP OF FIVE EARLY AMERICAN WATERCOLORS, OILS AND PRINTS. (5) Est. 80-120
- 465 AMERICAN SCHOOL, 19th Century, *The Dancing Lesson*, oil on canvas, 11½" x 9½". Est. 60-80
- 466 A PAIR OF DECORATIVE FLORAL PAINTINGS, by C. Rain, American, 20th Century, oil on panel, both: 8" x 5½". Note: both dated 1944 Est. 60-80
- 467 AMERICAN SCHOOL, 20th Century, *Clam Digger in Provincetown*, signed C.49, l/r, pen and ink on paper, 21" x 14¼". Est. 50-75
- 468 WISNER, American, 20th Century, *The De Lamar House, Palm Beach, Florida*, signed Wisner '83, l/l, watercolor on paper, 9½" x 13½". Est. 40-60
- 469 C. EVERLEY, American, 20th Century, *Floral Still Life with Reproduction*, signed C. Everly, '65, l/r, oil on canvas, 16½" x 13". Est. 50-75
- 470 HENRY FALKNER, American, 20th Century, *Perugia, Italy*, signed Faulkner, l/r, oil on panel, 10" x 14". Est. 60-80
- 471 CONTINENTAL SCHOOL, 20th Century, *The Old Oak*, signed C '42, l/r, sepia on paper, 14" x 21". Note: Titled l/r Est. 40-60
- 472 RICCARDO MAGUI, Italian, 20th Century, *Surreal Landscape*, signed Riccardo Magui, l/r, watercolor on paper, 8" x 17". Est. 80-120
- 473 FIVE DECORATIVE PAINTINGS OF ANIMALS. (5) Est. 50-75
- 474 AMERICAN SCHOOL, 19th Century, *Still Life, Basket, Fruit and Vegetables*, oil on canvas, 21" x 30". Est. 60-80
- 475 A. BIANCHI, American, 20th Century, *Still Life*, signed A. Bianchi, l/r, oil on canvas, 22" x 26". Est. 100-200
- 476 AMERICAN SCHOOL, 20th Century, *Caged Owls*, signed D.F., l/l, oil on masonite, 14½" x 12½". Est. 80-120
- 477 ONE DRAWING BY JEANNE JONES WATTS JACKSON, and three decorative prints. (4) Est. 50-75
- 478 THREE DRAWINGS: Two by Romaine, the other by Jeanne Jones Watts Jackson. (3) Est. 60-80
- 479 A MISCELLANEOUS GROUP OF FOUR PRINTS. (4) Est. 40-80
- 480 TWO DRAWINGS: Jeanne Jones Watts Jackson and Hupler, *Children Playing; Shells*. (2) Est. 40-60
- 481 HELEN E. HOKINSON, American, 20th Century, "You mean I don't get anything back on the bottles?", signed Helen E. Hokinson, l/r, pen and ink on paper, 12" x 10½". Est. 40-60
- 482 DUNCAN ALDRICH, Alice De Lamar's Hospitality, signed Duncan Aldrich, l/r, colored crayon, watercolor, gouache on paper, 18" x 24½". Est. 60-80
- 483 CONSTANTIN ALAJALOV, *The De Lamar Follies*, pen, ink, watercolor on paper, 13¼" x 17½". Note: dated 1941 Est. 100-200
- 484 PETER ARNO, American, 20th Century, *The Odd Pup in the Litter*, signed Peter Arno, l/r, pen, ink gouache on paper, 9½" x 8½". Est. 40-60
- 485 A PAIR OF ILLUSTRATIONS, by Helen E. Hokinson, American, 20th Century, "I'll be Rooting for you!"; "I want something that won't show the hairs of a brown dog and a grey cat". (2) Est. 40-60
- 486 CONSTANTIN ALAJALOV, Russian/American, born 1900, *Family Tree: A Study for a New Yorker Cover*, signed Alajalov, l/r, pen and ink on paper, 11¼" x 9". Note: A copy of *The New Yorker* cover, dated Feb. 12, 1938 will accompany this lot. Est. 80-120

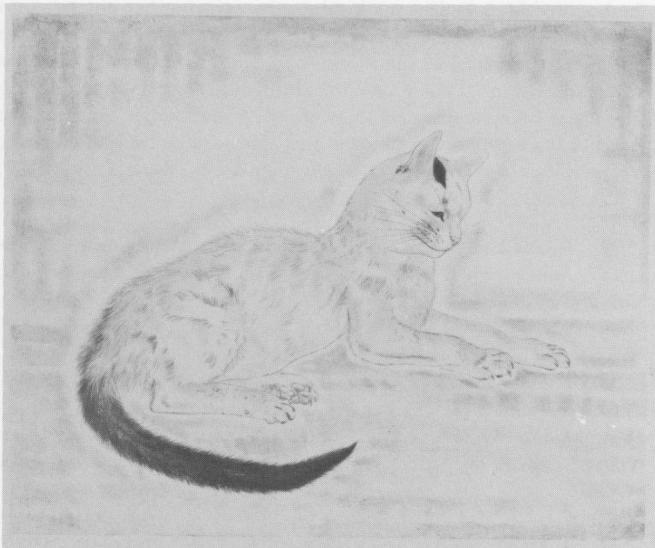


[487]

- 487 A PAIR OF ILLUSTRATIONS, by Constantin Alajalov, Russian/American, born 1900, *The Homecoming: A Summer Afternoon*, both signed Alajalov, l/r, pen, ink and watercolor on paper. Note: Alajalov worked for *The New Yorker* from 1926 to 1945. As he primarily was responsible for cover art, it can be assumed both examples here appeared on the cover of that magazine. (2) Est. 80-120

See illustration

- 488 THREE DECORATIVE FRENCH PRINTS, 19th Century, depicting bathers at the beach. (3) Est. 30-50
- 489 AMERICAN SCHOOL, 20th Century, *Still Life-Bowl of Fruit*, oil on panel, 12" x 15". Est. 100-150
- 490 AMERICAN SCHOOL, early 20th Century, *Portrait of a Young Woman*, signed illegibly and dated 1915, oil on canvas, 29½" x 25". Est. 200-400
- 491 AMERICAN SCHOOL, late 19th-early 20th Century, *Still Life with Bottles*, oil on canvas. Est. 60-80
- 492 ARNOLD GENTHE, American, 20th Century, *Cat in the Street*, signed Arnold Genthe, N.Y., l/l, silver-geletin photograph, 13" x 10". Est. 100-200
- 493 J.T. BROWN, after J.J. Audubon, American, 19th Century, *Mus-Musculus, Linn. (Common Mouse)*, signed in plate, lithograph, 17" x 25". Est. 80-120

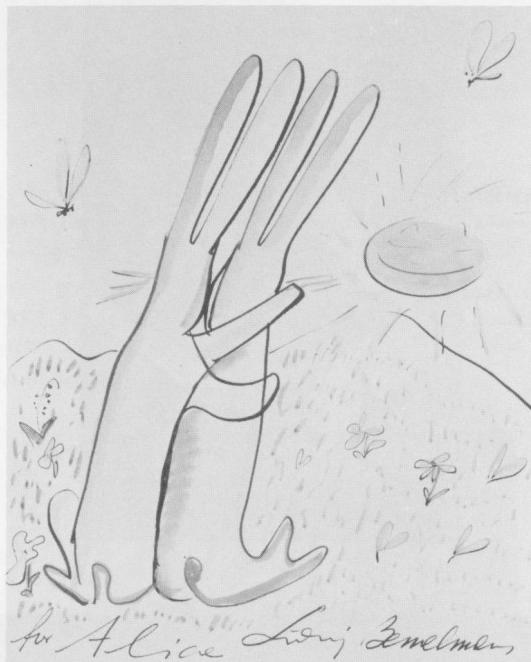


[494]

- 494 TSUGUHARU FOUJITA, Japanese, 1886-1968, *Cat*, signed Foujita, l/r, colored drypoint on Japan paper, 11¼" x 13¾". Note: One of only ten impressions: *Edition Notation, E.A. B/J*, l/l. Provenance: M. Knoedler & Co., New York Est. 500-700

See illustration

- 495 PAUL THEVENAZ, French/American, 20th Century, *Dancing Woman*, signed on verso: Paul Thevenaz, 1919, u/c, 11" x 9½". Est. 50-75
- 496 PAUL THEVENAZ, French/American, 20th Century, *Still Life with Ceramic Candlestick in the Form of a Dog*, signed Paul Thevenaz, 1921, l/r, watercolor on paper, 13" x 16". Est. 200-400
- 497 PAUL THEVENAZ, French/American, 20th Century, *Still Life with Glass Elephant*, signed Paul Thevenaz, 1921, l/r, watercolor on paper, 13½" x 19". Est. 200-400



[498]

- 498 LUDWIG BEMELMANS, American, 1898-1957, *Rabbit Love*, signed Ludwig Bemelmans, l/r, watercolor, pen and ink on paper, 9½" x 7½". Est. 400-600

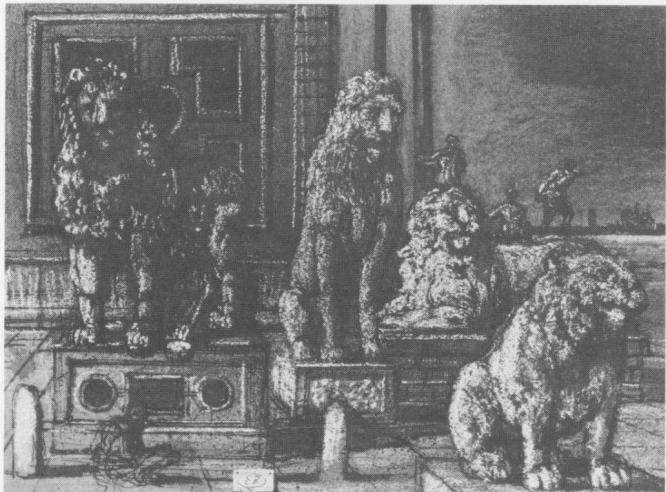
See illustration

- 499 LUDWIG BEMELMANS, American, 1898-1964, *Notre Dame, Paris*, watercolor, gouache on paper, 20" x 15". Est. 400-600
- 500 SIR CECIL BEATON, British, 20th Century, *Alice De Lamar*, watercolor on paper, signed l/r, 13" x 19". Est. 200-300
- 501 EUGENE BERMAN, American, born 1899, *Study for an Opera Set Design*, signed E.B., 1949, l/c, pen and ink on paper, 9¾" x 12¾". Est. 200-400

- 502 EUGENE BERMAN, American, born 1899, *Décor Roman*, signed E.B., 1936, l/l, pen and ink on paper, $8\frac{1}{4}'' \times 11\frac{1}{4}''$. Est. 200-400
- 503 EUGENE BERMAN, American, born 1899, *Ballerina*, signed E.B., 1941, l/c, pen and ink on paper, $10'' \times 6\frac{3}{4}''$. Est. 100-200



[506]

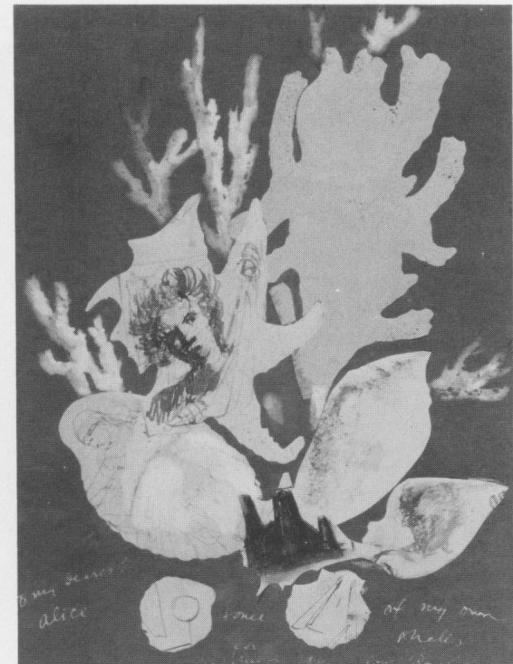


[508]

- 504 EUGENE BERMAN, American, born 1899, *Study for an Opera Set Design*, pen and ink on paper, $5\frac{1}{4}'' \times 8''$. Est. 80-120
- 505 EUGENE BERMAN, American, born 1899, *Ballet Imperial*, signed E.B., 1949, l/c, pen, ink, watercolor on paper. Est. 150-250
- 506 EUGENE BERMAN, American, born 1899, *Ballet Imperial*, signed E.B., 1949, l/l, pen, ink, watercolor on paper, $13\frac{1}{2}'' \times 7\frac{1}{4}''$. Est. 150-250
- 507 EUGENE BERMAN, American, born 1899, *Ballet Imperial*, signed E.B., 1949, pen and ink on paper, $8\frac{1}{2}'' \times 11''$. Est. 150-250
- 508 EUGENE BERMAN, American, born 1899, *The Lions of The Arsenal (Venice)*, signed E.B., l/l 1953, pen, ink, pastel on paper, $9\frac{3}{4}'' \times 11\frac{1}{2}''$. Est. 200-400
See illustration

● 509-529 NOTE: Alice A. DeLamar was one of Pavel Tchelitchev's first supporters in the United States. Fleeing Paris days before the German occupation of the city in 1939, the artist sought refuge in America. Miss DeLamar and the artist's dealer in the States, Julien Levy, served as his sponsors at Customs. Emotionally exhausted and financially destitute from his ordeal, Tchelitchev was given haven at the DeLamar estate in Weston, Connecticut. He was provided with a guest house, maid and a cook. Years later he honored Miss DeLamar's kindness by painting her portrait into his famous *Hide and Seek*, now in the Museum of Modern Art. The following lots attest to their long friendship, which lasted until the artist's death in 1957. Many of these were either completed during the artist's stay at the DeLamar estate or are studies for *Hide and Seek*. (For a published account of their friendship, see: Julien Levy, *Memoir of an Art Gallery*, G.P. Putnam & Son, New York, 1977, pp. 234 and 246).

- 509 PAVEL TCHELITCHEV, Russian/American, 1898-1957, *Seashells for Christmas*, signed Pavlik, l/r, gouache, pen and ink and collage, $11\frac{3}{4}'' \times 9\frac{3}{4}''$.
Note: dated 1940 Est. 600-800
See illustration
- 510 PAVEL TCHELITCHEV, Russian/American, 1898-1957, *Children Dancing*, signed P. Tchelitchev, N.Y., l/r, watercolor, gouache on paper, $14\frac{1}{2}'' \times 11\frac{1}{2}''$. Est. 900-1200
See illustration
- 511 PAVEL TCHELITCHEV, Russian/American, 1898-1957, *Mythological Subject*, sepia wash on paper, $10\frac{1}{4}'' \times 14''$. Est. 600-800
- 512 PAVEL TCHELITCHEV, Russian/American, 1898-1957, *Portrait of Alice De Lamar*, signed P. Tchelitchev, l/r, pen and ink on paper, $13'' \times 10''$. Est. 400-600
See illustration



[509]



[510]

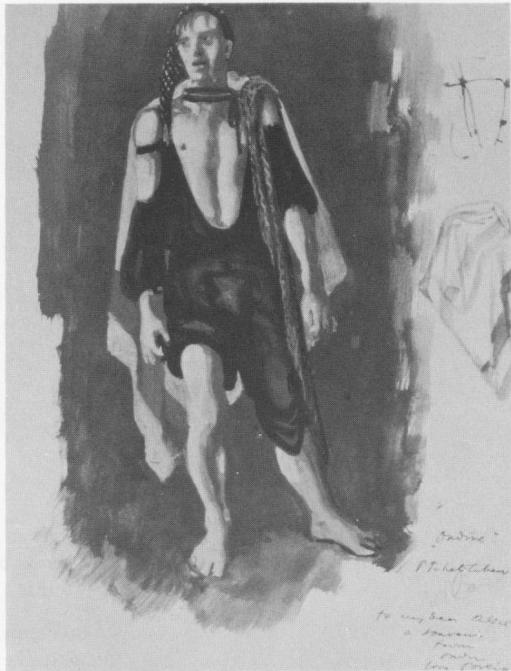


[512]

- 513 PAVEL TCHELITCHEV, Russian/American, 1898-1957, *The Dream*, signed P. Tchelitchev, 32, sepia wash on paper, 11 $\frac{1}{4}$ " x 15".
Est. 500-700
- 514 PAVEL TCHELITCHEV, Russian/American, 1898-1957, *Scene from an Opera*, signed Pavlick, l/r, gouache, ink on paper, 19" x 12 $\frac{1}{4}$ ".
Est. 800-1200
See illustration



[514]



[515]

- 515 PAVEL TCHELITCHEV, Russian/American, 1898-1957, *Ondine*, signed P. Tchelitchev, l/r, watercolor, gouache on paper, 12½" x 9½".
Est. 500-700

See illustration

- 516 PAVEL TCHELITCHEV, Russian/American, 1898-1957, *Children Playing in a Wheat Field*, signed P. Tchelitchev, '40, l/r, watercolor on paper, 16" x 13½".
Est. 800-1200

See illustration

- 517 PAVEL TCHELITCHEV, Russian/American, 1898-1957, *Forest Landscape*, watercolor on paper, 16" x 13".
Est. 300-500

- 518 PAVEL TCHELITCHEV, Russian/American 1898-1957, *Wooded Hillside*, watercolor on paper, 12" x 15½". Est. 300-500

- 519 PAVEL TCHELITCHEV, Russian/American, 1898-1957, *Parisian Building*, signed P. Tchelitchev, 1927, l/r, colored pencil, graphite on paper, 10" x 7¾".
Est. 100-200

- 520 PAVEL TCHELITCHEV, Russian/American, 1898-1957, *Parisian Street Corner at Night*, signed P. Tchelitchev, l/r, pen, inkwash on paper, 7½" x 11¼".
Est. 100-200

- 521 PAVEL TCHELITCHEV, Russian/American, 1898-1957, *Hidden Figures*, signed P. Tchelitchev, l/l, watercolor on paper, 16" x 13".
Est. 500-700



[516]

- 522 PAVEL TCHELITCHEV, Russian/American, 1898-1957, *Snow Covered Hills*, Weston Connecticut, signed Tchelitchev, '39, l/l, watercolor on paper, 10" x 14".
Est. 600-800

- 523 PAVEL TCHELITCHEV, Russian/American, 1891-1957, *Leaf*, signed P. Tchelitchev, 1939, l/r, watercolor, oil on paper, 10¼" x 8".
Est. 100-200

- 524 PAVEL TCHELITCHEV, Russian/American, 1898-1957, *Portrait of Alice De Lamar*, pen and ink on paper, 11" x 8¼".
Note: Inscribed To Alice forever, l/l; June 1940, Westport, l/r.
Est. 200-400

- 525 PAVEL TCHELITCHEV, Russian/American, 1898-1957, *Human Trees*, signed P. Tchelitchev, 1939, l/l, pen and ink on paper, 10½" x 8½".
Est. 600-800

- 526 PAVEL TCHELITCHEV, Russian/American, 1898-1957, *Metamorphosized Figure*, signed P. Tchelitchev, 1938, l/c, pen and ink on paper, 14" x 21".
Est. 800-1200

See illustration

- 527 PAVEL TCHELITCHEV, Russian/American, 1898-1957, *Tree Figure*, pen and ink on paper, 10½" x 8". Est. 200-400

- 528 PAVEL TCHELITCHEV, Russian/American, 1898-1957, *From Miss De Lamar's Window*, pen, ink, watercolor, heightened with added white on paper, 13" x 9½".
Est. 200-400



[529]

- 529 PAVEL TCHELITCHEV, Russian/American, 1898-1957, *The Alice De Lamar House, Weston, Connecticut*, signed P. Tchelitchev '38, l/r, pen, ink, watercolor, heightened with added white on paper, 13" x 9½".
Est. 500-700

See illustration

- 530 LEONOR FINI, Italian, born 1908, *Four Cats*, signed Leonor Fini, l/l, watercolor on paper, 9" x 13". Est. 400-600



[531]

- 531 LEONOR FINI, Italian, born 1908, *Demon Woman*, signed Leonor Fini, l/r, pen and ink on paper, 11½" x 9". Est. 500-700
See illustration

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